

Otterbein University

Digital Commons @ Otterbein

Aegis: The Otterbein Humanities Journal

Otterbein Journals & Magazines

Spring 2018

Otterbein Aegis Spring 2018

Otterbein University

Follow this and additional works at: https://digitalcommons.otterbein.edu/aegis_humanity



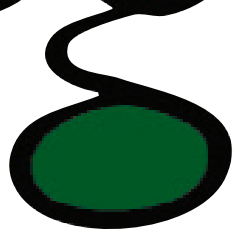
Part of the [Comparative Literature Commons](#), and the [Creative Writing Commons](#)

Recommended Citation

Otterbein University, "Otterbein Aegis Spring 2018" (2018). *Aegis: The Otterbein Humanities Journal*. 15.
https://digitalcommons.otterbein.edu/aegis_humanity/15

This Book is brought to you for free and open access by the Otterbein Journals & Magazines at Digital Commons @ Otterbein. It has been accepted for inclusion in Aegis: The Otterbein Humanities Journal by an authorized administrator of Digital Commons @ Otterbein. For more information, please contact digitalcommons07@otterbein.edu.

dogs



Spring 2018



Aegis: The Otterbein Humanities Journal

As a journal designed to catalyze a deeper critical appreciation of the humanities at Otterbein University, *Aegis* publishes undergraduate scholarly essays and book reviews that advance the presence and values of the humanities on campus and beyond. *Aegis* is published annually in the spring semester.

In accord with the National Endowment for the Humanities (NEH) definition of the humanities, *Aegis* will consider undergraduate scholarly essays in the following disciplines: history; philosophy; languages; linguistics; literature; archeology; jurisprudence; the history, theory, and criticism of the arts; ethics; and comparative religion.

Essays in the social sciences that are historical or philosophical in approach - or that involve questions of interpretation or criticism traditionally in the humanities - will also be eligible for publication in *Aegis*. We will also consider essays that use the disciplines of the humanities to interpret, analyze, or assess science and technology. Essays written in a language other than English will be accepted for review, provided such essays are accompanied by an English translation. Books for the book review section are selected and reviewed by Editorial Board members.

Submissions: Essay submissions should be 10-25 double-spaced pages. Use 12-point Times New Roman font with standard one-inch margins, and please number all pages. Use either the MLA Style Manual or The Chicago Manual of Style for citations. Submissions will be due at the end of the first week of the spring semester. Submissions are also accepted on a rolling basis. Electronic submissions are required. Please send to aegis@otterbein.edu.

Submissions must be accompanied by an email or cover sheet noting author's name, address, and the title of the essay. Author name/s should not appear on submitted essays. Student volunteers are needed for the *Aegis* Editorial Board. To volunteer, to submit an essay for review, or to ask questions, please email *Aegis* at aegis@otterbein.edu. *Aegis* is committed to nonsexist language and to wording free of hostile overtones.

Aegis 2017-18 Editorial Board

Editors: Emily Constable and Soon Wai Yee

Board Members:

Riley Smith	Catherine Gallagher
Luke Botkins	Claire Lober
Hannah Schneider	Raven Manygoats
Megan Schinner	Jaden Lungert
Susan Bohland	

Advisor: Dr. Anthony DeStefanis

Cover: *All Braided Up* by Andrea Burton (2018)

Students interested in serving on *Aegis'* Editorial Board for the 2018-2019 school year should contact *Aegis* at aegis@otterbein.edu.

Contents

5 Contributor Biographies

8 Editors' Introduction

10 Essays

- 10 Where is the Justice? A Study of Law in *Death Note* >>> Hayley Kirst
- 16 Feminist Sects of Thought on Infertility >>> Amanda Reed
- 23 Tamara De Lempicka's Depiction of the Modern Woman >>> Catherine M. Gallagher
- 32 Achieving Masculinity >>> Casey Hall
- 37 "Human Souls Embodiment Within Social Emotions" in William Faulkner's *As I Lay Dying* >>> Kaileigh Strobel
- 44 Gender Justice and the Scouts: The Fight for Gender Equity or Membership? >>> Madison Moore
- 53 In *Game of Thrones*, You Win or You Die >>> Saige Picone
- 60 "We're all pretty bizarre": Ideological Analysis of John Hughes' *The Breakfast Club* >>> Kendall Gribble
- 72 Violence in Contemporary Visual Art >>> Catherine Gallagher
- 81 W.A. Mozart's *Piano Concerto No. 9 in E-flat Major, K. 271* Compared to Italian Musical Style >>> Dominica Bean
- 89 How Historical Consciousness is Crucial to Understanding the Pueblo Revolt of 1680 >>> Josh Wolf

96 Interview with Piper Kerman

102 Book Reviews

- 102 *Roman Sex 100 BC – 250 AD* >>> Catherine Gallagher
- 104 *Stone: An Ecology of the Inhuman* >>> Claire Lober
- 106 *Ghostland* >>> Emily Constable
- 108 *Blood at the Root: A Racial Cleansing in America* >>> Luke Botkins
- 110 *Oryx and Crake* >>> Riley Smith
- 112 *What Happened* >>> Raven Manygoats
- 114 *Kill Anything That Moves: The Real American War in Vietnam* >>> Megan Schinner
- 116 *Lolas' House: Filipino Women Living with War* >>> Soon Wai Yee
- 118 *You Play the Girl: On Playboy Bunnies, Princesses, Trainwrecks and Other Man-Made Women* >>> Hannah Schneider

Contributor Biographies

Dominica Bean is a junior Music major with piano as her primary instrument. She performs in various ensembles on campus, including Women's Chorale and small chamber ensembles. She is involved in Otterbein's Catholic Student Ministry, Otterbein Students for Life, and Delta Omicron. Dominica also works as a Research Tutor at the Otterbein Courtright Memorial Library. In her spare time, she enjoys reading, writing in her journal, going to concerts, and spending time with her dog, Nala.

Luke Botkins, senior born on the westside of Columbus. Double major in History and Religion with future interest in grad school and the Peace Corp. Outside of class, he enjoys photography, cooking, music and reading.

Emily Constable (Editor) is a senior Middle Childhood Education major with concentrations in Language Arts and Social Studies. Though they have been fortunate enough to serve as an editor of *Aegis* since their sophomore year, they are ready to move on to a new chapter of their life: teaching. Emily intends to remain in Ohio for the time being, working with students to develop the skills necessary to write brilliant pieces like those in this year's *Aegis*. They encourage you to do something nice for yourself today and every day, and to enjoy the journal.

Catherine Gallagher is a senior double major in Studio Art with concentrations in Drawing and Painting, Individualized Art History, and has a Spanish minor. She is originally from the Chicago area. In the fall, she will be attending The University of North Carolina at Chapel Hill, where she will be pursuing a dual degree MA program in Art History and Library Science.

Kendall Gribble is a senior Creative Writing student and will be graduating this Spring (yay!). Otterbein has been a one of a kind experience for her, as opportunities such as "Memoir Writing in Prisons" don't come around at any old school. Besides having a passion for personal essay writing, her hobbies include trips home to Florida, sad boy pop punk and potato chips.

Casey Hall is a double major in Creative Writing and Women's, Gender and Sexuality Studies. She is also on an executive member of FreeZone and a staff member of *Quiz & Quill*. She is interested in working with non-profit organizations and wants to help as many people as possible.

Hayley Kirst is a senior Literary Studies major with double minors in Music and Math. She enjoys stories above all else, and as such, ends up writing too many essays about anime and *Star Wars*. The love of her life is her boxer dog, Winchester.

Claire Lober is a senior English Literary Studies major and History minor. In addition to *Aegis*, she is part of *Quiz & Quill* and Sigma Tau Delta, an English Honor society. After graduation, she plans to pursue a degree in Medieval Studies.

Raven Manygoats is a junior pursuing a History degree with a minor in Political Science. This is her first year serving on the *Aegis* editorial board. After graduation from Otterbein, she plans to pursue a Master's degree.

Madison Moore is a sophomore Business Administration and Management and Women's, Gender, and Sexuality Studies double major with a psychology minor. She has a strong passion for social justice and is an active changemaker through her many leadership positions in the Otterbein and Westerville community. After graduating, she hopes to pursue a career in the non-profit sector while working to earn her Master's and Ph.D. Madison is deeply humbled to be featured in *Aegis*.

Saige Picone is a junior Creative Writing major with a minor in History. She hopes to study abroad next semester while continuing to pursue her passions of writing and beekeeping. When not wrapped up in either passion, she can be found doing peer advocacy work in the WGSRC, spending time with sorority sisters, or planning out the rest of her life.

Amanda Reed is a junior Political Science and Women, Gender, and Sexuality Studies major with a concentration in Social Advocacy for Political Change. They plan to further their education by studying Public Administration and Gender Theory in graduate school in the hopes of one day running their own non-profit organization for LGBTQIA+ youth. Amanda is very involved on campus in organizations such as The First Year Peer Mentor Program, Unite for Reproductive and Gender Equity, Iota Iota Iota, Pi Sigma Alpha, and Tau Delta. In their free time, they enjoy hammocking, reading feminist theory, drinking coffee and dyeing their hair outrageous colors. They want to thank their family, friends, and partner for their unwavering support throughout their college career.

Meg Schinner is a first year AYA History Education major. She is thrilled to add *Aegis* to her list of activities at Otterbein that also includes Cross Country, Track, and Otterbein's Special Olympics Club. After graduation, she hopes to be a middle school or high school Social Studies teacher and hopes to encourage her students to write for publications like *Aegis*.

Hannah Schneider is a junior AYA History Education major. She is thankful for the opportunity to serve on this year's editorial board of *Aegis* and hopes to continue writing or editing in future years. In her spare time, she enjoys rollerblading, reading in her hammock, and being outside all summer long. Hannah plans to teach high school government and would love to live in Washington, D.C. someday.

My name is **Riley Smith**, and as I write this I am studying abroad in England! I'm an English Literary Studies major with a minor in Spanish, and all of my other glorious moments of free time are spent with the band. I love playing clarinet, reading, writing, spending time with friends, and binge watching. My current recommendation is *Black Lightning*.

Kaileigh (Kay) Strobel is a freshman Creative Writing and Literary Studies double major with four minors in Film Studies, Religion, Race and Ethnic Studies, and Leadership. As a first-year

student, they have had a whirlwind of opportunities, and being able to write more often and more freely is one of the gifts that came with the college experiences. Being a part of each corner of campus, Kaileigh is involved in *Quiz & Quill*, *kate*, African American Student Union, URGE, Gamer's Guild, Women's Chorale and a repertoire of more. They hope to be a professional poetry writer and motivational speaker for people's stories around the world. Up next for them is the greatest experience the world holds—tomorrow.

My name is **Josh Wolf**. I am a sophomore student at Otterbein University. I am majoring in modern American History along with Political Science for my minor. Rather than living on campus like most of my friends do, I commute to campus. In my spare time, I like to do a wide range of activities, including riding a bike, golfing, drawing art, and spending time with my family.

Soon Wai Yee (Editor) is a senior English Creative Writing, and Women's, Gender, & Sexuality Studies double major, with two minors in Race & Ethnic Studies and Film Studies. She is from Singapore. During her free time, she enjoys reading, planning her next travels, and watching films. She loves durian, fermented tofu, and Coffee. She hopes you will enjoy this journal. :)

Editors' Introduction

>>> Soon Wai Yee & Emily Constable

As this year's editors, we are pleased to present the campus community with the fifteenth edition of *Aegis: The Otterbein University Humanities Journal*.

The essays that have been selected for this year's edition of *Aegis* exemplify the talent and commitment to academics that are continuously exhibited by students at Otterbein University. The topics examine issues in psychoanalysis, art history, gender studies, history, literary analysis, and more. All of the essays in the journal meet the standards of rigorous research in the humanities, but more importantly, they are engaging pieces that work to address a variety of complex issues.

In "Where is the Justice? A Study of Law in *Death Note*" by Hayley Kirst, "In *Game of Thrones*, You Win or You Die" by Saige Picone, and "'We're all pretty bizarre': Ideological Analysis of John Hughes' *The Breakfast Club*" by Kendall Gribble, three authors turn the lens of psychoanalysis on pieces of popular media from the last few decades. Dominica Bean, in her piece "W.A. Mozart's *Piano Concerto No. 9 in E-flat Major, K. 271* Compared to Italian Musical Style," identifies the influences on and innovations inherent in Mozart's iconic "Jenamy" concerto. In "Achieving Masculinity," Casey Hall discusses the performance of masculinity by Shakespearean protagonists, namely Venus, Adonis, and King Lear. The essays published in this edition are representative of the fine work being done by students in the humanities at Otterbein.

Also included in the fifteenth edition of *Aegis* is a selection of book reviews written by the editorial board that reflect their intellectual interests and speak to their respective disciplines. The books reviewed include *You Play the Girl: On Playboy Bunnies, Princesses, Trainwrecks and Other Man-Made Women*, a series of essays detailing the ways womanhood and women are defined, demanded, and ultimately (mis)treated in a patriarchal society. Both *Kill Anything That Moves: The Real American War in Vietnam* and *Lolas' House: Filipino Women Living with War* call attention to wartime atrocities committed in the early to mid-twentieth century, refusing to let them get swept under the rug. These and other fiction and nonfiction titles are discussed in the following pages.

This past year, Otterbein was fortunate to have brought a wide variety of guest scholars in the humanities to campus, one of which *Aegis* had the opportunity to interview. This edition contains an interview with Piper Kerman, award-winning author of *Orange is the New Black: My Year in a Women's Prison*, regarding incarceration and social justice.

Aegis is proud to belong to a strong scholarly community of students and faculty within the humanities at Otterbein University. The reviews, essays and interviews included within *Aegis* speak to Otterbein's commitment to that community. We hope that our readers find engaging, stimulating, and thought-provoking work throughout our fifteenth edition.

Soon Wai Yee and Emily Constable

Where is the Justice? A Study of Law in *Death Note*

>>> Hayley Kirst

What would happen if a seventeen-year old genius with a god-complex acquired the power to kill a person just by knowing their name and face? In the anime series *Death Note*, Tsugumi Ohba seeks to answer this very question. In present-day Kanto, Japan, child prodigy Light Yagami decides to “clean up the world” after picking up a notebook from the Shinigami Realm. With this power granted to him by a god of death, he begins systematically killing criminals in an attempt to become the god of a new world, one where justice prevails and the innocent can be protected by him and live in peace. On the surface, this is a story studying the psychology of the brilliant-but-bored Light Yagami; his shift from honors high school student to serial murderer and “god” Kira, and the just-as-brilliant detective named L who is brought in to stop him. However, if one looks past the individual characters of the series, it becomes clear that there is much more to the story than that. Tsugumi Ohba’s *Death Note* is nothing if not a critique of the law. This story is not simply asking the question of Light Yagami’s psychology. Instead, it examines the shortcomings of Japanese Law, or our systematic law in general, and what happens when those shortcomings lead ordinary citizens into taking the law into their own hands.

“I am Justice”; L as “Law”

Fink states that “Contemporary novels and movies display a fascination not simply with the topic of the legitimacy or illegitimacy of a nation’s laws... but with the ineffectiveness of the enforcement, justice and correction systems supposedly designed to implement the Law (since they fail to do their jobs, we the citizens are obliged to “take the law into our own hands”)” (253). This failure of law is what provides the fundamental issue of the series, and it is this inadequacy of law that leads to the creation of Kira. In the opening scenes of *Death Note*, the audience overheard a series of police reports on crime: a man is found in his apartment covered in blood, a young woman was murdered. We were led to sympathize with Light’s disgust. He states that “This world is rotten,” and we are inclined to agree with him (Rebirth). It is human nature to strive for constant improvement; it is only logical that we yearn alongside our protagonist for something better. When Light picks up the Note and decides to use it to erase criminality from the world, we cannot condemn him as the villain of the piece. In fact, we understand his actions! When Light saves a young woman from assault, we are wholeheartedly rooting for him (Rebirth). Audiences may decide whether or not to side with Kira, but it is impossible to say that Kira is either good or evil. Even the Death God, Ruyk, cannot pass judgement: “I’m not on your side or L’s side. That’s why I’ll never say anything about whether what you’re doing is right or wrong” (Dealings). This is not a story of heroes and villains, as we are led to believe, but one of problems and solutions; the problem is an inadequate law and the presented solution is Kira.

Naturally, the threat of Kira leads the “law” to reaction. And react it does. In the second episode, we are introduced to a meeting of Interpol, one in which the agents of law are conflicted about whether or not Kira can even exist, (such godlike powers to kill through heart-attack are unheard of in this world), and if he does exist, how he should be judged. Several agents express that Kira is only helping the law, since he kills only criminals who would probably have died anyways. Aside from that, Kira has already led other criminals to become fearful of the repercussions of their crime, thus lessening criminal activity: “for the past few days, worldwide... and especially in Japan... the number of violent crimes more serious than robbery has dropped drastically” (Dealings). Eventually, however, it is decided that no one person should have so much power. The detective known as L is introduced at this point. Known only by the letter, L has never been seen or spoken to the police except for through a laptop. He is a genius detective, one who instantly labels Kira’s actions as “an unforgivable crime of serial murder” (Confrontation). L then requests to work with the police in this investigation, specifically the Japanese police, and is thus assumed to be an extension of the “old law”. Even his name, L, indicates this.

But much like the law itself, L is shown as dysfunctional in many respects. The most important problem that L faces is a lack of trust from the “law” and its agents. While he is able to deduce almost at once where Kira is and to prove his existence, his lack of a face leads the other police to suspect him as being Kira. When he decides to allow a small task-force to see his face, thus gaining their trust, this problem is temporarily evaded. But it isn’t long until he loses their trust as well. To understand this, we turn to a definition of the law given to us by Fink that states authorities must follow the rules as well: “The law of the symbolic pact, on the other hand, applies to all parties, limits all parties” (252-253). As a representation of the “law”, L must follow the law. But L doesn’t play by anybody’s rules except for his own. He doesn’t care about the rules laid out by somebody else, he cares about beating Kira. To him, the ends justify the means. The first thing he does, in fact, is use a criminal named Lind L. Tailor as his stunt double on television, knowing that his death would prove the existence of Kira. Yes, he was scheduled to die the same day, but one of the key differences between Kira and the “law” is the sanctity of human life. Next, L places illegal wiretaps in the homes of criminals. Most horrifyingly of all, he holds prisoners under inhumane conditions to gain confessions from them: “do whatever needs to be done, I don’t care what, to get her to confess” (Wager). In this way, L separates himself from the law, never gaining the trust of the police force he works with and arguably for. In fact, ironically, this is what leads to his death. L knows for a fact that Light is Kira, but the task force will never trust L over Light because he has given them no grounds for trust. This allows Light to manipulate his way into the task force, gaining insight on the very force assigned to stop him, and ultimately arrange L’s death. Perhaps if L had been trusted like Light had, things would have ended differently.

What can we take from L’s failure? If L does not represent the “law” after all, then what is the meaning of his name? This question can be answered by looking past L’s death. After L is killed, it is Light who takes his place and becomes the “second L”. It’s Kira’s law that becomes the “new law” in this sense. This leads us to conclude that L was never truly an extension of the law. Rather, L was just another facet of the same space Kira occupied: an individual who not only bends but breaks the law, holding to nobody’s authority but his own, in order to create a more perfect world. In L’s case, this more-perfect world exists without the serial killer Kira. But it’s the same thing, and the fact that L and Light share a name only proves that they were fundamentally the same.

“God of the New World”; Light Yagami as Psychotic

Thus far, we have shown that Kira exists as a critique of the law, and that the law’s agent L exists as a critique of a law that exists outside of its own rules. So if neither Light nor L are the law itself, then how is the law represented in this series? It must be the task force, the group of Japanese policemen working under L to catch Kira. How does the series critique this aspect of law; how does it use the task force to represent the failure of the “law”? We have established already that the “law” itself proved itself incapable of protecting its citizens, which led to Kira’s existence in the first place. But we can also examine the dynamics of the task force, Light, and L on a more personal level. The law is not only a governmental system, it is a covenant based on protection. Freud states that civilization begins in this way, “We recognize as cultural all activities and resources which are useful... for protecting them against the violence of the forces of nature” (63). What other aspects of psychology does Freud compare law to? Religion and family. In all three instances, there is a similar father-figure that is trusted not only to lay down the law but to protect the children/faithful/civilians. Now let us return to the task-force. Of the members of the task force, the most important and influential is the former chief-of-police-- Souichiro Yagami, Light’s father. His existence in the task force and the plot in general hint towards an entirely new level of failure in terms of the law. This story is no longer simply about the failure of the governmental law, but a failure of familial law between Souichiro and his son.

This is a grand claim, so we must examine it thoroughly. Evidence that points towards a failure in familial law can be found in a thorough reading of Light’s psychology. A surface reading of Light Yagami provides us with the following explanation: a brilliant but bored student decides to create a new world where good people can be safe. Light claims that “I would create a new world of earnest, kind humans” (Rebirth). This is the story as we know it, and it’s the narrative we’ve taken for granted as true. But what if this is incorrect? Consider Light’s personality as it is portrayed throughout the series. The one thing that this series makes clear to us over and over again is that Light doesn’t care much about the people around him. He is distant towards his family, indifferent towards classmates, and perfectly fine with taking human life. In fact, he gets sadistic pleasure from outsmarting and killing others, even the so-called innocent. Before former FBI agent, Naomi Misora’s death, for example, Light openly gloats about being Kira and toys with her as she goes to her death. For all of his talk about protecting the innocent, he does not show any remorse in killing them. It is all clearly just a game to Light. So the most obvious question here, the main reason *Death Note* as the story of Light wanting to save the world *does not work*, has been hanging over our heads all along: Why would Light Yagami want to save the world if he does not care about anybody in it?

The obvious guess is that Light has a god-complex fed by his brilliance. And this is a perfectly valid reason, but a simple one. If Light was fueled only by this God-complex, why would he have a vision of a perfect world free of crime? Why not just a world where he is all-powerful? The sense of justice is what makes Kira what he is. If Light truly believes in this sense of justice despite not truly caring about it on a personal level, it must come from somewhere else. In fact, it probably comes from his father, the chief of police. The two are shown to be remarkably similar in their sense of right and wrong, and it is indicated that Light only respects his father. There are several scenes where Light’s father is shown to be as reckless and impulsive as Light is, including driving a van into a building to apprehend Kira (Assault) and pretending he is going to kill Light in order to guarantee his (Light’s) freedom (Execution) in the name of his own sense of justice; ironically, this is a mistaken justice, as it is based around proving his own son’s

innocence! Fink also states that “The moral law, as it plays a role in our psychical lives, is not an abstract proposition, principle, or statement with universal or quasi-universal application: it is an enunciation, or announcement, proclamation, or kerygma. The moral law... originates in parental voices, most typically in the voice of the father” (189). But if we accept that Light does not truly understand or connect with other humans as his father does, we cannot accept that he simply learned about justice from his father. Instead, we must consider that he’s projecting it. In some levels of psychosis, Fink states, the symbolic Other “is lacking, thus does not exist as such”. He continues that “the pervert and the psychotic engage in an attempt to *supplement the paternal function* that brings the symbolic Other into existence... the psychotic by fomenting a delusional metaphor”. In short, if Light doesn’t care about people, his need to save the world is not his own. And if we accept the theory that Light is psychotic, we can read Kira himself not as a projection of Light, but as the manifestation of the symbolic Other, created from his father’s ideals but perfected and propped-up by Light to accommodate his father’s weakness or absence.

“Kira’s Kingdom”; Kira as Civilization

If Light is a psychopath, it can be said that Kira’s existence is born from a failure of the law on two planes; Kira exists in the government to replace a faulty “law” and Kira exists in Light Yagami to replace a faulty “father”. But is it fair to read Light this way? What creates a psychopath? According to Fink, it’s the absence of a strong father figure, of the father’s “No!” that creates a psychopath. Without his ability to separate the mother from the child, the child’s individual personality can never be allowed to fully form (Fink 80-81). This lack of separation from his mother theoretically caused Light’s psychosis.¹ While we know Souichiro is an excellent policeman, we know almost nothing about him as a father. In fact, we barely even get to know Light before he picks up the Death Note. Light grew up out of audience’s gaze, but we can safely make a few assumptions. Light’s father is a chief of police, which is a busy job, implying that he might have been absent while Light was growing up. (An adaptation of *Death Note* actually emphasizes this, as if confirming that this is the case.¹) Saying that Souichiro was an absent father is a leap, but not an unreasonable or frankly an uninvited one. Kira is created to fill that void. Why else would Light constantly refer to Kira in the third person?²

Now, let us return to the definition of a psychopath by Lacan. The first thing Fink talks about are “hallucinations”. These are not hallucinations in the widest-known sense, but what Lacan calls “bona-fide hallucinations”. He states that “certainty is characteristic of psychosis, whereas doubt is not” (84). The psychotic hallucinates but he never doubts that what he sees or believes is true. The psychotic is driven by certainty, believing wholeheartedly that “God wants me to be his wife”, or, possibly, “I will become the God of the new world”. Failure is never an option, it’s never even a possibility. And this fits in perfectly with Light; he is never anything but certain of his victory, and this certainty pushes him into several impulsive decisions that he’s too smart to make, such as killing people too soon like he attempted to do with L (Confrontation). The second sign of psychosis is “language disturbances”, or the inability to make language one’s own. From the beginning, Light comes off as perfect. He is the perfect son, big brother, and student. In fact, L’s suspicion is piqued by the very nature of Light’s perfection, he is simply “too perfect” to be real. At one point, L even asks “Have you ever told the truth at any point since you were born?” (Silence). What causes this? Fink discusses the mirror stage of an individual’s development as the stage where a parent’s projection of their child is understood by

the child as their own identity. The psychotic never moves past this stage; his perfection comes from his parents, just as his sense of justice does. There are other examples, but the last one we shall examine is the “invasion of jouissance”³ which leads to the inability to feel happiness. We never see Light truly happy or fulfilled during this series. He is an extremely intelligent individual with any future he wants, but he is not happy. He has a girlfriend willing to do anything, even die, to make him happy and he doesn’t care. The closest Light comes to laughter is either a cruel mockery of it after Kira kills somebody or a perfect impersonation of it whenever he is in public.

With all this said, we recognize that Kira is simply a result of a failure of law. The only question left is why Kira got so far. The public loves and supports Kira as a whole throughout the series. Why do the public embrace Kira the way that they do? This leads us to Freud’s theory of group psychosis. Kira’s perfect world is an illusion that at first existed in Light’s psychosis alone, but once he becomes a figure to the public, the so-called “innocent” take him on as an illusion of their own. Freud defines illusions as “fulfilments of the oldest, strongest and most urgent wishes of mankind” (Freud 38). And the strongest most urgent wish of mankind is safety. According to Freud, this is why we personify natural disasters to make them seem like tangible threats. It’s why we personified God as a masculine father figure; the first time we feel safety is with our father protecting us, and it’s that safety we want back. In short, “Thus his longing for a father is a motive identical with his need for protection against the consequences of his human weakness” (Freud, 30). Everybody unites behind the father figure of Kira because they believe in his protection.⁴ And it is not surprising that the people are willing to kill for Kira: “Insecurity of life, which is an equal danger for everyone, now unites men into a society which prohibits the individual man from killing and reserves to itself the right to communal killing of anyone who violates the prohibition” (Freud 52). The prohibition becomes Kira himself, which leads to riots and murders on his behalf. In one scene, a man involved in the kidnapping of “Kira’s spokesperson” is violently gunned down without a trial. (Malice) This is solidified when we recollect that the people tried to build Kira a literal temple. Kira is not just law or just a new god, he is the illusion of safety that won civilization over.

Conclusion

One of the many merits of *Death Note* is its complexity. There are many possible readings of this story. It is easy to say that Light is the hero of the story, that he is not psychotic at all, but a hero. After all, he is willing to sacrifice his own life and soul to create a utopia for everybody else. It is just as easy to say that L is the true embodiment of justice, and that the victory of his successor, Near, was undeserved. This essay has attempted to hint towards many possible interpretations. While my personal reading of *Death Note* is illustrated here, it is important to keep this plurality in mind.

Obviously, Kira does not win. In the end, he is killed by L’s true successor, Near, and the task force. In this way, the systematic law, the “old law”, wins. But we still have to question if Kira was the villain we are made to believe he was. How do we decide on the “absolute law”? Fink states the following:

In such cases, we appeal to a notion of right or justice beyond the particular laws of the land, questioning what it is that makes the law right or just in the first place and thereby raising the question of what Lacan calls the “guarantee”—that is, what legitimates or lends authority to the Other, to the Law

itself. The problem being that there can never be a guarantee, there is no absolute justification of the Law. (253)

The “Law” is only decided by the people who enforce it, and if we are going off of the idea that the majority of people should decide the law, then shouldn’t they be entitled to choose Kira? By the end of the series, the world is arguably as well off as it has ever been. Wars stop. The global crime rate is down by 70 percent (New World). And while Near dismisses him as simply a murderer playing god, saying “No. You are just a murderer. And this notebook is the worst murder weapon in history... You’re just a crazy serial killer who has confused himself with a god,” the fact remains that it was for personal reasons the task force continued to pursue Kira (New World). The rest of the world has changed by that point. The “law” had changed at that point. But a totalitarian law cannot be allowed to exist. If anything, this series demonstrates that the old law is flawed, and even the most successful replacement for it cannot make things better. The whole of Death Note’s argument, I would argue, can be summarized in the following quote: “As Lacan once said, in a pessimistic vein, “I won’t say that even the slightest little gesture to eliminate something bad leaves the way open to something still worse—it always leads to something worse” (Seminar III, 361)” (254).

Bibliography

Death Note. Story by Tsugumi Ohba. *Nippon Television Network System*, 2006-2007.
 Fink, Bruce. *A Clinical Introduction to Lacanian Psychoanalysis: Theory and Technique*.
 Cambridge, Mass: Harvard University Press, 1997. Print.
 Freud, Sigmund. *Civilization and Its Discontents*. New York: W.W. Norton, 1962. Print.
 Freud, Sigmund. *The Future of an Illusion*. W.W. Norton & Company, 2010.

Notes

¹ Ryūichi Inomata’s live-action adaptation emphasized a tense relationship between Light and his father, emphasized by his mother’s death, which was not present in the original manga nor the anime.

² This is admittedly more present in the manga; Light says that “If Kira pays too much attention to this stuff, it just stresses him out” for example. (Ohba 85)

³ Jouissance as described by Fink: “pleasure in pain, or satisfaction in dissatisfaction” (8)

⁴ Illustrated beautifully in the dubbed version of Misa’s Song. Lyrics include “hold my hand in the dark street, for if you do I know that I’ll be safe, even if I’m far away and alone, I can be sure that you’ll find me there” (Silence)

Feminist Sects of Thought on Infertility

>>> Amanda Reed

Infertility is not something that many people my age have to think about. If anything, most people my age are worried about not getting pregnant. However, for some of us, fertility comes up sooner than we anticipated. Typically, girls are socialized by a patriarchal society to reproduce in order to feel fulfilled in their roles as women. When women find out that they are infertile, they are met with a variety of options as to how to react to their diagnosis and for treatment. One of these treatments is called infertility treatment, and it causes a split in the feminist community. The main question being: are infertility treatments a way for infertile people to live the dream of having a nuclear family or are they a way for the patriarchy to yet again control the bodies of women? In this essay, I offer insight into my own infertility story, as well as the differing opinions in the feminist community on infertility treatments.

From the time I was a small child, the women in my family painted the picture of what my life was supposed to be and the sequence in which events were supposed to occur. They formulated a script for me, set by their mothers and all of the mothers before them. They detailed that I would go college and study hard, always putting my academics above everything else. During my time at college, I was supposed to meet the *man* of my dreams and fall madly in love. The first problem with this scenario is that I am gay. Secondly, what if I did not want a family? I was supposed to fall madly in love with this mystery *man* and want to bind myself into the institution of marriage, a literal contract pledging my monogamy to this person. In this contract I would essentially be selling my freedom; I would be giving a piece of myself away that I would never get back.

After professing my love to this mystery *man*, I was required to make another sacrifice: my body. It was predicted that I would and should be willing to sacrifice my body for 9 months in order to produce a genetic mix of this person and me. Then I was scripted to do this again and again until I felt a certain level of fulfillment, or at least *he* did. I kept asking everyone over and over, "What if I do not want biological kids?" However, like a skipping record, they told me, "You will change your mind when you are older. Women want to have children; that is just our natural instinct." Over and over I heard this from all of my female family members and even my doctor in regards to not wanting a traditional family. Well, quite frankly the joke was on them, because all of this changed in one night in September of 2017, when my choice was stripped from me.

One night in September, my lower abdomen started contracting in excruciating pain, worse than every period I have ever had combined. It was unlike anything that I had ever felt before, as it seemed to radiate outward from a central point. However, the pain was only concentrated on my right side and would come in waves. It seared from the inside out, spiraling my body to the floor. It was bad enough that I literally could not walk, sit, or even lie down without crying. My roommates are all nursing majors and they decided collectively

that it was probably appendicitis, based on my current symptoms. I was absolutely terrified at this point, so they helped me stumble to the car and get inside. We went to urgent care to get a formal diagnosis before going to the ER in order to be seen quicker. The nurse confirmed my roommates' suspicion and sent me directly to the ER, fearing that it was my appendix. At this point my head was spinning and I decided to call my mother, who was two hours away in my hometown. Being away at school, I had no relatives to come and stay with me at the hospital, so my roommate, Morgan, stayed with me through the whole ordeal. My mother told me to stay calm and that she could be there in two hours if I needed surgery.

When we finally got a room, the first thing that they did was hook me up to an IV and run a pregnancy test. At this point in my life I was not having sex with anyone, so I told them this and that there was no way that I could be pregnant. However, they insisted that they had to do one and I reluctantly agreed. After it obviously came back negative, I was able to start on some morphine. The morphine made me extremely sick, but it helped with the pain immensely. After waiting for nearly an hour, I was taken back for a CAT scan to see how my lower abdominal organs were doing. The CAT scan loomed in the distance, waiting to swallow me whole. This whole experience was made even more terrifying by the fact that my parents weren't with me. The CAT scan revealed that I had an abnormality in one of my lower organs, but it was not clear enough from the scan which one it was, as my large intestine was obstructing the view. They decided to do two forms of ultrasound at this point, an external and a vaginal.

The only thing that helped calm me down at this point was the kindness of the older woman performing these ultrasounds. She kept me calm and assured me that even though I was still in pain, that she would personally get to the bottom of this. The first was an external ultrasound which was not very difficult to get through mentally or physically, until she revealed that I had an abnormality with my right ovary. According to the ultrasound, my right ovary was attached to my pelvic wall and was extremely underdeveloped. She described it as "[having] a raisin where a grape should be." This was the source of all of the immense amounts of pain that I was feeling in my right side and hip. However, the night was far from over, and there were more diagnoses to come my way.

Having this form of ovary is also a precursor for other reproductive abnormalities, so they wanted to still do the vaginal ultrasound to be sure that I was not suffering from anything else. I was crying and freaking out at this point, so the kind woman doing the ultrasound held my hand and helped me control my breathing. After I was stable, she started the vaginal ultrasound and immediately found the problem. At the age of twenty, I was diagnosed with a didelphys bicornuate uterus. A bicornuate uterus is a type of congenital uterine malformation in which the uterus appears to be heart or horn-shaped. Bicornuate uteri have two conjoined cavities whereas a typical uterus has only one cavity ("Bicornuate Uterus and Other Uterus Abnormalities" n.p.). This basically means that if an egg were to be fertilized and attached to my uterine wall, it would be unable to grow properly and would absolutely result in a miscarriage. This kind of abnormality occurs in less than 1% of uterus-bearing population ("Bicornuate Uterus and Other Uterus Abnormalities" n.p.). I was bawling my eyes out at this point and the nurse hugged me tightly. I wanted nothing more than to be in the embrace of my mother, to be coddled like a child, a child I would never have.

At the age of twenty, I was told that I would never be able to fulfill the vision that society had set forth for me from an early age. I found no comfort in knowing that I would never

have a pregnancy scare, which is the most terrifying possibility for most of my sorority sisters. I felt no comfort in how barren my womb felt at this point. There are several treatments for a bicornuate uterus, but considering that I only have one working ovary, all of these treatments were even more unlikely to work. I was told that night that the only solution to my ongoing pain was to have my uterus, fallopian tubes, and underdeveloped ovary removed. At the age of twenty, I was told that I would never have children. At the age of twenty, I faced the decision of whether or not I wanted to go through menopause. At the age of twenty, I was told that I needed a hysterectomy, something reserved for older women. At the age of twenty, I was forced to tell my mother that her dreams of biological grandchildren from me were all but a memory. I was so young and unprepared for what was yet to come.

This however, was not the hardest part of my whole ordeal. It was the “at least” statements that were told to me in my time of pain from supportive friends and family members. Here are a few of my favorites: “at least it was not your appendix,” “at least it was not cancer,” “at least you found out young,” and “at least you did not find out when you were trying for a child with your *husband*.” None of these brought me comfort. None of them brought me hope or made me feel even an ounce better. I went from initially not wanting biological children, to wanting and craving the ability to make that choice again. I wanted to the ability to say “no,” not “I cannot.” I immediately went to the internet for guidance and support, as most people my age often do. The only articles that I was seeing were results for infertility problems fixable by IVF or hormonal treatments. There is no fixing what I have, no magic pill, shot, or prayer. Nothing but a surgery with a 50% success rate. In doing my research, I found support in my own feminist thinking about the topic and outlook on the world. I found support in my feminist companions in school and on the internet. However, some people in our community do not promote or accept fertility treatments as valid means of conception, and believe they are yet another way for the patriarchy to control women’s bodies. In this essay, I will illustrate the split in the feminist community, as well as how infertile women feel after getting their diagnoses.

Infertility can make women feel a variety of ways, but like all grief or trauma, there are stages to it. Jennifer Perrine of NBC News interviewed a variety of women from all walks of life to hear how infertility makes them feel. One woman interviewed in this series done by Perrine says, “Infertility is not cancer. But it is debilitating” (Perrine n.p.). I wholeheartedly agree. For the first few days, even weeks, after finding out that I was infertile, it consumed my every thought. I went to the grocery store and all I could do was look enviously at the women with strollers while clutching on to my empty womb. I felt alone. I felt broken. I felt like something had been stolen from me. Like another woman interviewed in this study, I thought, “Why is my body betraying me? Why won’t it do what it is supposed to do?” (Perrine n.p.). This played on repeat in my head wherever I went out in public.

In a way we are grieving and mourning the loss of our reproductive choice. In a similar study, Colleen Berge interviewed women with untreatable or unexplained infertility. One woman stated that “We are mourning something intangible—what never was and what never will be” (Berge n.p.). In a way, my body ached for the feeling of a growing belly, for a stretching womb. I mourned the loss of the smell of newborn skin, or the coo of a breast-feeding infant. I grieved and yearned for the crying at 2:00am and the early morning feedings. I was not grieving the loss of a child who had spent time germinating in my womb, one for whom I had painted a nursery or picked out a name; I was grieving the loss of a child that

never even existed.

In my time of mourning I was met with the “at least” statements mentioned earlier. The pain I felt was isolating. I would see young couples from my high school getting married and announcing it on Facebook, knowing that they would soon be expected by society to reproduce. I would watch my childhood best friend’s baby learn to walk on her livestream. The pain I felt isolated me from my sorority sisters, from my friends, and from my own mother. This is until I turned to the internet to find out more about other women with my condition. Just finding out that there are others like me helped immensely. “That in this pain that feels so solitary, at least you are not alone” (Berge n.p.). I am not alone and this is one “at least” statement that I can agree with.

However, despite not being alone, I still felt that society expected me to feel ashamed. That society wanted me to feel broken or unable to complete the script set aside for me. One voice in this movement, Rowland, theorized that, “People marry with the expectation that they will have children, they become parents because it brings social approval and because all social structures deem parenting to be good” (Denny 65). Parenting is a way to declare your love for a partner and sign into a physical contract for eighteen years. It is a way to express your adulthood and responsibility to the outside world. It is written into our societal scripts from the time we are young, in our formative years and beyond. “Not only has psychology promoted motherhood as essential for women’s psychological completeness and happiness, but childlessness or not wanting children has been viewed as unnatural and pathological” (Morell 324). People look at couples or older women and ask, “Well, why did you not have children?” This is as if they are asking the same caliber of questions as, “Well, why did you not get a college degree?” It is as if having a child is so expected that when you do not, you are almost ostracized.

More than anything, the expectation that women are meant to have children is based on the patriarchal norms that women are supposed to produce the heir to the bloodline of their husbands. This is where the school of thought called “radical feminism” comes into play in order to explain why women are still inherently being controlled by a system run by men. “Radical feminists emphasise the control of women’s reproductive role by men as being the root cause of patriarchal oppression” (Denny 61). This school of thought emphasizes that most medical professionals and most systems set in place in society are inherently male run.

Feminist theorist Corea states that “As long as reproductive technology is controlled by men it will be utilized, not to empower women, but to consolidate male power” (Denny 63). Men want an heir to their bloodline and therefore encourage their wives to go through painful treatment in order to produce this, saying that they will be there for support and that they can empathize. This painful treatment is most likely prescribed and administered by a male physician, given the discrimination still faced by women in the medical field. In this particular school of feminist thought, “radical feminists perceive infertile women as passively accepting the control of a male medical profession, women saw infertility as a loss of control” (Denny 71). However, infertility is a loss of control, in a sense. It is a loss of the ability to say yes or no to using your body as an incubator for nine months. We relinquished our control to the hands of a doctor and simply say, “I am broken. Fix me.”

The script on these experiences is not always expressed correctly. Radical feminists argue that in this age of fertility technology, “the experiences of individual women have been portrayed as powerless victims, passively accepting whatever a male dominated and power-

ful medical professional offers them" (Denny 75). In order to make themselves fit into the script pre-written for them as "mother" and "caregiver," women are willing to put themselves through immense amounts of time, effort, and pain. These women, influenced by societal thought, often think infertility treatments will make them more of a woman or more worthy of their husband's love. However, even if a woman or couple is making the choice to go through infertility treatment such as IVF, they are sometimes not approved for the treatment. This is because infertility treatments are not easily available across all intersections of identity, nor offered under many insurance plans.

Most infertility treatments offered in the United States are targeted towards white, upper class, heterosexual couples. Couples who are able to pay tens of thousands of dollars out of pocket to make their dreams of biological offspring possible are the first in line for this treatment. If you are not able to afford the treatment and your insurance will not cover it, then you must find another way or try to raise the money, or not reproduce this way. "Those women are denied access to this technology because they are too poor, or deemed too deviant, or unfit for parenthood" (Sandelowski 42). Women can be denied this privilege of treatment based off of their age, mental health status, race, marital status, or even sexuality. This is to enforce the societal belief that "families" need a mother, a father, 2.5 children, and a house in the suburbs.

We as women oftentimes use our bodies as excuses, saying that we have some sort of natural motherly instinct. "The 'motherhood as a biological instinct' discourse may be a powerful rhetorical device for highlighting women's necessary, but undervalued, contribution to reproduction" (Ulrich et al. 334). While women carry the child and germinate the fetus in their wombs for nine months, they also are expected to care for the child once it is born. It undermines the career path or lifestyle that the woman wants and replaces it with the script of caretaker and mother. Radical feminist thought undermines the right that women have to choose this script for themselves. Just because you want to get married one day and have children does not make you any less of a feminist than a woman who does not follow the preset script of having children.

Infertile feminist women find themselves caught in the crossfire between what society dictates and what women themselves want. "The infertile women not only bear the burden of cruel and misplaced radical feminist reproach," they bear the hurt and shame that society expects them to have (Sandelowski 44). Infertile women should hold each other up in times of hardship and adversity, not tear each other down for their reproductive choices. "The radical feminist tendency to treat women as a homogenous group, universally oppressed and passive, and to treat all relationships with men as exploitative, leads to an oversimplification of the issues" (Denny 75). Radical feminist thought on infertility neglects to realize that not every doctor is out to make money off of gullible young couples. Some doctors really do want to help people start families and have even had first-hand experience with infertility. Choosing to use technology to aid in reproduction is a difficult and heartbreaking decision to make. By shunning these women from our community, we are not using intersectional thought, but rather creating a bigger split in the feminist community.

As unfortunate as it is, one quote that I found in my research that stuck out to me was, "Infertility presents a problem for which there does not seem to be a nice feminist answer" (Sandelowski 38). This is true in a sense. As much as we want to reject the interference of men into our right to reproductive choice as women, we must look at the motivation behind

it. Women should have just as much of a right to say “I want IVF” as they should have to say “I do not want biological children.” By denying this right of reproductive choice with feminist thought as the backbone, we are taking a step backwards and feeding in more to the very patriarchal system that we are trying to abolish. We as feminists should support our sisters, brothers, and siblings in whatever they choose to do with their own bodies.

In fighting for the rights of women to choose when, how, or if to reproduce, we must recognize how we use labels. “Labels such as ‘mother’ and ‘infertile woman,’ in addition to describing women, also prescribe certain patriarchal standards and expectations for women that defy female unity” (Sandelowski 34). Labels should have meaning, but this meaning should not attach negative connotations to the individual. “The infertile woman is too often depicted as the unwitting victim of a pronatalist environment mandating motherhood for all married women and as the dupe of patriarchal efforts to disable women as a group” (Sandelowski 40). Infertile women are meant to feel broken and “less than” in order to other them from the groups of women choosing to have children.

In order to further understand the connotation of words, we must look at our rhetoric in less serious situations. For example, let us look at the connotation behind the terms “child-less living” versus “child-free living.” When using the suffix “less,” we are already bringing a negative spin on the preceding statement. If something is “____-less,” that means that it is lacking something that it was initially supposed to have. If you are at a grocery store and a bag of grapes is labeled “seedless,” this means that they were originally intended to have seeds, but they do not. By using the term “childless living,” we are inherently giving the implication that this person or couple was supposed to have children, but could or did not. The term “less” is degrading to infertile individuals because it highlights that they are lacking or without something, despite being full or whole people. Conversely, if something is “____-free,” then it may have been intended to be that way in the first place. For example, “cage-free” eggs are intended to be that way. The farmer made a choice to raise the chickens this way and it does not make them any better or worse than any other type of chicken. This is just like how women/couples are not inherently any less than any other couple because they choose not to have children.

The issue with past radical feminist discourse is that “many current feminist critiques of reproductive technology perpetuate and intensify the tensions that already exist between fertile and infertile women and reinforce, rather than counter, patriarchal ideas about and divisions among women” (Sandelowski 34). Conversely, “current feminist discourse has largely focused on the consequences of using technologies developed to remedy infertility, rather than on the infertility itself” (Sandelowski 39). This split in the community does nothing to aid the welcoming and normalization of infertile people, but only makes them feel more othered, like they need to be fixed.

We must try our best to develop a discourse that not only utilizes inclusive wording, but makes infertile people feel supported in whatever choice they make about their own fertility. Just because someone chooses to go through fertility treatment does not mean that they are any less of a feminist than someone who chosen “child-free” living. “The first social solution to the problem with no nice feminist answers is neither to minimize the painful reality of infertility nor to trivialize the desire to conceive and bear a child” (Sandelowski 48). Everyone has a right to make their own decisions as to whether or not they reproduce. Fertile and infertile people alike can make the choice to not have any biological children or any children

at all. That does not trivialize their adulthood or make their family any less valid than a traditional nuclear one. As feminists we must hold up our infertile brothers and sisters and say, "You are not broken. You are not disabled. You are just you."

Something that has helped me greatly in coming to terms with my own infertility is my support from others, in regards to that whatever choice that I make about my reproduction is my choice. While I am influenced by my role as a biological woman and the patriarchal society in which we live, my decisions are based off of my own intrinsic values. Part of infertility that fertile people need to realize is that sometimes there is not an easy solution or answer, and that is okay. Reproduction is a personal choice and instead of criticizing the choices of others, we need to support each other, especially in a progressive feminist discourse.

We must choose to say, regardless of the patriarchy having a hand in infertility treatments, we as women still have the right to choose if we want them. What it all boils down to is a matter of choice. Whether you are objecting to the use of IVF due to your conflict with it being classist and patriarchal or whether you decide to have the treatment anyway because of your intrinsic need for children, that is your choice. We as feminists must support our brethren in the quest to do whatever makes them happy, not what society deems normal. With this discourse, we can create a healthier society in which the new generation will grow up.

Bibliography

- "Bicornuate Uterus and Other Uterus Abnormalities." *BabyMed*. 2001.
- Berge, Colleen. "How Infertility Really Feels-And Why it's so Different from Common Misunderstanding." *Everyday Feminist*. 2016.
- Denny, Elaine. "Liberation or Oppression? Radical Feminism and In Vitro Fertilisation." *Sociology of Health & Illness*. Birmingham: 1994.
- Morell, C.M. "Unworthy Conduct: The Challenges of Intentional Childlessness." *Virago*. London: 1994.
- Perrine, Jennifer. "Many Couples Struggle with Infertility in Silence." *NBC News*. 2010.
- Sandelowski, Margarete. "Fault Lines: Infertility and Imperiled Sisterhood." *Feminist Studies Inc*. 1990.
- Ulrich, Miriam et al. "Motherhood and Infertility: Viewing Motherhood through the Lens of Infertility." *Feminism & Psychology*. London: 2000.

Tamara De Lempicka's Depiction of the Modern Woman

>>> Catherine M. Gallagher

At the turn of the twentieth century, modernization captivated the art world. Art styles such as Art Nouveau and Cubism set a new precedent for what was to come in the later decades concerning art, architecture, and the decorative arts. Precisely, the Art Deco style (1920-1945) was the robust product of industrialization and the glitz-and-glamour lifestyle broadcast in Hollywood films. This international art movement also sparked the participation of women artists as women slowly gained more independence outside of the home. Of course, this was a far cry from total independence as women were still looked down upon for their disruption of gender roles, including their desire to work outside of the home and to experience sexual pleasure. An artist that participated in this movement is Tamara de Lempicka, who brought the evolution of the twentieth-century woman to the forefront as the subject for her paintings and self-portraits. Often viewed as a controversial painter because of her sexual enjoyment and the rich representation of it in her paintings, she challenged the concept of the male gaze, allowing women, possibly for the first time, to view themselves as liberated sensual beings. In several of de Lempicka's paintings throughout her career, she depicts the modern woman as both sexual and sensual; this representation was inspired and strengthened by the artist's own bisexuality, as well as the evolution of modern women's desire to participate in sex. Interesting to note are the drastic changes of subject matter, color choice, emotion, and motivation, in de Lempicka's works, which would be explained below. In order to fully appreciate her unique depiction of the modern woman, we need to understand how the impact and effect from her interpersonal relationships, and the tumultuous events in her life, have affected her as a woman and an artist.

Early Life

De Lempicka's early life was not without controversy. As the middle child of an upper-class family in Warsaw, Poland, she met her first husband, Tadeusz de Lempicki, at the young age of fifteen. It should be mentioned that Tadeusz was de Lempicka's first lover, though not her last, as she was known throughout her life to be an active bisexual. Charles Phillips, co-author with Baroness Kizette De Lempicka-Foxhall of *Passion by Design: The Art and Times of Tamara de Lempicka*, states that as the young lovers' relationship blossomed into marriage, they moved to Paris, where Tamara studied painting at the Academie de la Gran Chaumere.¹ Directed by artists Martha Stettler and Alice Dannenberg, the school was known for not following the strict rules of painting and sculpture that other academies, like the Ecolé des Beaux-Arts, taught at that time. Unfortunately, their relationship fizzled due to Tadeusz's intolerance to work and de Lempicka was forced to pick up the income slack. In *Passion by*

Design, Phillips also describes de Lempicka's choice in early subject matter to explain her sexual attraction to women. Phillips writes that she and one of her portrait models, a neighbor named Ira Perrot, "[...] developed a long-term homoerotic liaison".² These paintings are important to include when trying to understand de Lempicka's representation of the modern woman because they were the first expressions of her sexuality and her signature style. She chose to directly interact with her subject and explore this homoerotic relationship, leading to the creation of the painting *Portrait of Ira P.* (1930, Private Collection, U.S.A.), that has subtle sexual messages. In the painting, Ira is wrapped in white and red cloth, both fabrics billowing in an unknown breeze as she stands in a position reminiscent to classical Greek sculpture. Though her arm is crossed over her chest, she holds a bunch of calla lilies, de Lempicka's favorite flower, to herself. The white cloth she wears is slightly transparent, allowing the viewer to gaze at her plush figure without making eye contact.

Besides Ira, another inspiration for de Lempicka was a woman named Rafaela, who later inspired several paintings such as *La Belle Rafaela* (1927, Private Collection, U.S.A). The painting itself is rather overwhelming, as a naked Rafaela is starkly posed on her back in a sensual position. Though her legs are closed, the angle of the portrait allows the viewer to gaze directly at the shadowed dip between her hips. Her breasts are exposed, one of which she casually touches with two fingers. Her other hand is stretched behind her head, with her eyes and mouth both closed, possibly a hint that she is resting peacefully after a sexual encounter.

Only three years apart in their creation, these two paintings are examples of de Lempicka's connection to her sexuality and her motivation to expose the twentieth-century woman to be in charge of her own sexuality and pleasure, instead of as an object for male viewers' enjoyment. In Laura P. Claridge's *Tamara de Lempicka: A Life of Deco and Decadence*, she defines de Lempicka's initial fascination with the nude female form as derived from other erotic studies by contemporary women painters, such as Suzanne Valadon and Alice Bailly.³ These two artists are important to mention since they worked in art styles that inspired de Lempicka, such as Cubism, and explored female sexuality in their paintings. Valadon and Bailly's erotic studies paved the way for other women artists to express themselves and their subjects having complete control over their own sexual desires. Likewise, Phillips notes that Pablo Picasso's first wife, Olga Khokhlova, even stated de Lempicka had 'the hunger' for beautiful objects and sensual beings.⁴ This so called 'hunger' could have easily influenced her choice of subject matter because her portraits of women are often viewed as being beautifully sensual and ethereal. The poses she had these women in, such as *La Belle Rafaela* mentioned above, clearly were chosen to display their physical assets in the best angles, a straightforward approach to sexual portraiture that set de Lempicka apart in her field. These poses confronted the traditional representation of the female nude in the reclining nude pose that has been seen throughout art history, curating a breath of fresh perspective where the viewer was expected to acknowledge the subject's sensuality.

The Female Nude

Since the female nude had made a comeback in Parisian art at the beginning of the 1900s, both male and female artists like de Lempicka were drawn to depicting the nude figure. At the time, art consumers wanted a return to classical portraiture because the majority found styles like Art Nouveau too eccentric and overwhelming to the eye. It was easier for artists to produce paintings that they knew would sell rather than tackle a new terrain. Also,

the invention of lithography half a century earlier allowed for mass images to be reproduced at a high rate, including depictions of scantily-clad women in poster advertisements. One example is Alphonse Mucha's *Job Cigarette Paper* (1896, Mucha Foundation, Prague). In the lithograph, a beautiful woman is smoking a cigarette, her hair flying across her face. It was not uncommon for artworks like Mucha's to be displayed around Paris because artists used the objectification of female beauty and sexuality to sell manufacturers' products.

As de Lempicka's fame rose, Paris held the exhibition, *Exposition des Arts Décoratifs et Industriels Modernes*, in 1925 to highlight the new *Style Moderne*. Organized by the French government, this unique exhibition featured architecture, artwork, and arts and crafts on display for several months. It was a revolutionary exhibition since it featured artwork that focused on the attraction to the modern lifestyle, rather than moments of the past. In a sense, it was an exciting breath of fresh air for most of the world, which had shakily rebuilt itself after the end of the First World War. Although this specific exhibition did not feature any of de Lempicka's works, it was an important time for artists and viewers to gather and appreciate the modern advancements in art. It could even be said that de Lempicka's artwork served as a source of inspiration for the exhibition because of her distinctive style. Inspired by Cubist and Neo-Cubist artists like Pablo Picasso and Lhote, she also studied paintings of Renaissance bodies to better understand the human form.⁵ Furthermore, she enjoyed being around beauty and depicted her female subjects as outrageously attractive and voluptuous, with her male subjects receiving the same amount of exaggeration. Specifically, she created harsh shadows to show the curvature of breasts, chest muscles, or the glint in one's eyes as the subject gazed indignantly at the viewer, challenging the viewer to dismay their own desire. An example of this is in de Lempicka's *Adam and Eve* (1931, Private Collection, U.S.A.), a painting featuring Adam and Eve, both nude, in a tender moment. The light falls softly on them from the left side of the canvas, highlighting Adam's perfect physique, reminiscent of classical Greek beauty ideals, and Eve's ample curves. Generally, the subjects of de Lempicka's paintings were portrayed as lovers and posed together in sexual positions, further acting as an indicator of her bisexuality and fascination with sex. She painted these subjects mostly in her earlier works to demonstrate the sexual power that the modern woman had over her own flesh.

An early painting of hers that shows this sexual power is *Group of Four Nudes* (1925, Private Collection, U.S.A.) which features four nude women in various poses. The angularity of their bodies is selfish and intimidating, as if each woman wants her own spotlight on the canvas. Their red mouths, open in exhale either from pain or pleasure, and the dark shadows around their cold eyes makes their gaze impenetrable, yet there is still a sensual air about them. There is no way of telling if these women were separate compositions built on top of one another or were intimately related. Viewing the painting clockwise, one could infer that it may be the replication of the same woman in various poses as she engages in sex with a 'come hither' look. Regarding this painting, French art historian Germain Bazin comments, "I know of no other work so akin to 'Turkish Bath' by Ingres than this group of nudes, where every inch of canvas is devoted to flesh" since Ingres's painting also features a large group of nude women in the classical reclining position, enjoying themselves with music, dancing, and lovemaking.⁶ This clarifies de Lempicka's interest in depicting the female nude as pleasing herself and those around her. The women in de Lempicka's work could easily be interpreted as having a pleasant group sexual encounter. Likewise, there are glimpses of Pablo Picasso's

influence as *Group of Four Nudes* is reminiscent of his painting, *Les Femmes d'Alger* (1907, Museum of Modern Art, New York, U.S.A.). Picasso's rendering of several nude women in various sexual poses was harsh and unprecedented since he abandoned common conventions of the human form. Instead of shying away from the viewer, the women confronted the audience with their sexuality, their bodies sharply facing the viewer. Ingres's painting demonstrates the classical representation of the female form of the Neoclassical period while Picasso clearly abandons this method in favor of his own. These two influences of de Lempicka are significant to note because of their different depictions of sexuality compared to de Lempicka's. Ingres portrayed his female portraits as romanticized figures with soft features and beautiful clothes while Picasso took a more severe approach, portraying his females as being sexually aggressive and demanding. Broadly, the male artist's depiction of sexuality versus the female artist's depiction is for the use of visually pleasing the male, creating artworks for the 'male gaze' in order to stimulate a sexual response; whereas the female artist's depiction is often softer, presenting the female as in tune with her sensuality and confident in her sexual abilities. De Lempicka could have easily revived the classical traditions she admired, though she decided to follow Picasso's example in her own works.

By 1930, the effects of the Great Depression reached Paris, forcing de Lempicka to change her style so that she could continue earning an income. She began employing dark tones like metallic silvers and cityscape backdrops, a stark contrast to her previous paintings. Critics inferred that this change was because of de Lempicka's increasing loneliness and solitude, contributed by the end of her marriage and her strained relationship with her daughter.⁷ One painting that shows this difference in de Lempicka's color palette is *Portrait of Marjorie Ferry* (1932, Private Collection, Germany). In the painting, the subject, Marjorie, is wrapped in a white sheet and poses in front of metallic columns. The sharp contour lines and the colors in the painting are cold and uninviting, but she invites the viewer in with her gaze. The backgrounds of these portraits from the early 1930s featured equally dramatic and futuristic cityscapes, further promoting the detached modern woman. Also, the absence of bright colors may symbolize the day-to-day dreariness she noticed across all of Europe because of the financial crisis. For de Lempicka, painting these women as emotionally unavailable reinforced her own belief that the lavish lifestyle she was accustomed to was untouchable as well. As a single woman with a lot of money and expensive taste, it was difficult for her to consider the possibility of limiting her outings, parties, and other social activities that she found pleasure in. She enjoyed associating herself with elite Parisians who were also supportive of her work.

Period of Change

In the following years as another world war loomed over Europe, de Lempicka's subject matter changed yet again. During this time, her paintings were of Christian religious figureheads including *Virgin with the Tear* (1935, Location Unknown) which is one of her many paintings depicting the Madonna. What makes her paintings from this period of her career is their complete lack of sexualization. In this specific work, the Madonna's head is tilted down and a single tear rolling down her cheek, and her gaze averted from the viewer's. It is probable that the Madonna's sad expression in *Virgin with the Tear* is reminiscent of de Lempicka's growing isolation as seen in the background of *Portrait of Marjorie Ferry*. De Lempicka was noted to have dealt with depression after the end of her marriage, which would explain

the strong emotional presence in these two paintings. Nevertheless, both serve as representations of the artist's inner turmoil.

Luck did eventually turn around for the troubled artist when she moved to California at the start of the new decade, where she quickly became enamored by the romanticism of Hollywood glamour. Her female figures hastily became idealized, as seen in *Movie Face* (c. 1944, Private Collection, France). In the painting, the woman has a beautiful coiffure, large eyes, and pouty lips, three physical features one may associate with as desirable. Men would have found this appearance attractive because of several reasons. A woman having long hair symbolizes sexiness and health, large eyes symbolize wonder and naivety, and large lips make one seem more kissable. Contrastingly, shorter hair, smaller eyes, and thinner lips may not be as desirable since they are more common throughout the female population. In *Movie Face*, bright light falls onto the right side of the woman's face, drawing the viewer's attention to her open mouth and surprised expression, as if she had just seen or heard a noise that frightened her. This painting is much more naturalistic than other paintings in de Lempicka's repertoire; correspondingly, this enhances the woman's performance, whether as viewer or actress, and magnifies her dramatic representation. It should be briefly mentioned that until her death in 1980, de Lempicka returned to painting previous subjects such as *La Belle Rafaela* and worked in the styles of artists she favored, an intriguing choice for an artist praised by critics for her freshness.

In fact, women artists and their approach to the nude during de Lempicka's time was different than what had been seen before in art history. As mentioned above, artists such as Valadon and Bailly both favored painting the nude figure. Valadon's portraits of women were naturalistic and frontal. They often posed in classical positions on sofas or beds with their arms resting behind their heads, inviting the viewer not to gaze at them for sexual satisfaction but to observe the soft, full curvature of their bodies. With no formal artistic training, Valadon's success was nurtured by her relationships with other successful artists and her use of contour line. In one of her paintings, *Catherine Reclining Nude on a Leopard Skin* (1923, Private Collection), the subject, Catherine, lays at an angle. She is spread across the leopard skin, her legs turned to the right, hiding her genitalia but directly exposing her breasts and her erected nipples. If she is looking at the viewer, her eyes suggest more of a sleepy glance than a request to move closer. Similarly, Bailly's approach to painting the nude involved the use of heavy line, her own variation of Cubism, and women posed in creative positions, the compositions themselves often at a curious angle. For example, *Nude with Red Hair* (1912, Private Collection, Location Unknown), features a woman reclining on a chaise, her legs pulled up to her breasts as she turns to the left and looks at the floor, her long hair sweeping across behind her shoulder. Upon closer reflection, it can be suggested that women artists like de Lempicka wanted to celebrate the nude figure and give energy to the many curves and dips of the female form. These artists featured their subjects as subjects of beauty and grace, rather than for providing visual pleasure for men, often showing them performing everyday activities like combing their hair or tending to their children. This alternative, depicting the female nude subject as an average woman doing ordinary activities, showcased the talent that women artists cultivated in their approach to the nude.

Conclusion

Therefore, de Lempicka's paintings of the modern woman emphasized their newfound interest in sex and sensual gratification. Her earlier portraits of females, especially of those who were her lovers, established women's sensual powers that had not yet been explored by many modern painters, including female artists. In lieu of painting submissive females for male enjoyment, de Lempicka chose to illustrate her subjects as sexually dominant, turning the tables on outdated conventions of the woman's only role in sex as her duty to please her man. The portrayals of her modern women were outgoing, forceful, and frightening in a sense because they were finally in charge of their own pleasure inside and outside of the bedroom. Additionally, her interest in classical Greek figures and leading artists of the time, such as Picasso, influenced her rendering of the human form. Her color palette, use of geometric shapes, and thick brush strokes brought a creative depth to the representation of the woman as conqueror instead of conquered. In paintings such as *Group of Four Nudes*, the viewer is confronted with visible and invisible depictions of lust. De Lempicka's portrayal of muscular definition and the play between light and shadow intensifies the subjects' gazes and the viewer's responses were left wanting more. Alternatively, paintings like *Virgin with the Tear* brought another dimension to her works in that she concentrated on representing the female as an idealized beauty. In my opinion, the relevancy of de Lempicka's work in contemporary times is quite strong, as she gave the viewer an opportunity to understand the female body as more than genitalia with a head attached; it could be said that she was one of the first female artists to understand the woman's body and mind beyond physical appearances. While her transformation in both subject matter and richness may seem peculiar compared to other artists, de Lempicka managed to create a fair balance between the modern woman as being outwardly sexual and inwardly sensuous; as one would say nowadays, the phrase, "A lady in the streets but a freak in the sheets", comes to mind regarding this. In summary, Tamara de Lempicka's physical and sexual appeal to the female form greatly benefited her in becoming one of the most memorable Art Deco painters of the modern woman.

Bibliography

- Bade, Patrick. *Tamara De Lempicka*. New York: Parkstone Press, 2006.
- Braun, Emily, and Rebecca A. Rabinow, eds. *Cubism: The Leonard A. Lauder Collection*. New York: Metropolitan Museum of Art, 2014.
- Bruce, Donald. "Tamara Lempicka at the Royal Academy." *Contemporary Review* 285, no. 1663 (2004): 108-112.
- Claridge, Laura P. *Tamara De Lempicka: A Life of Deco and Decadence*. New York: Clarkson Potter, 1999.
- De Lempicka-Foxhall, Kizette Baroness and Charles Phillips. *Passion by Design: The Art a Times of Tamara De Lempicka*. New York: Abbeville Press, 1987.
- Faderman, Lillian. *Odd Girls and Twilight Lovers: A History of Lesbian Life in 20th Century America*. New York: Columbia Univ. Press, 1991.
- Hodge, Kim. "Tamara De Lempicka 1898-1980." *North Street Review: Arts and Visual Culture*, 7, no. VII. 2003.
- Lempicka, Tamara de. "Period 1925-1926." *Tamara de Lempicka*. <http://www.delempicka.org/artwork/1925-1926.html>. (accessed April 04, 2017).

Lempicka, Tamara de. "Period 1930-1933." *Tamara de Lempicka*. <http://www.delempicka.org>

artwork/1930-1933.html. (accessed April 04, 2017).

Lempicka, Tamara de. "Period 1939-1952." *Tamara de Lempicka*. <http://www.delempicka.org>

artwork/1939-1952.html. (accessed April 04, 2017).

McBride, Dorothy E. and Janine A. Parry. *Women's Rights in the USA: Policy Debates and Gender Roles*, 5th ed. Abingdon: Routledge, 2016.

Mori, Gioia. *Tamara De Lempicka: Dandy Deco*. Milan: 24 Ore Cultura, 2015.

Platz, Jenny. "Tamara De Lempicka, Glorificus, and the Modern Woman." *Slayage: The Journal of the Whedon Studies Association* 38/39, no. 2/1 (2014): 1-16.

Railing, Patricia. "Tamara De Lempicka Art Deco Icon." *The Art Book* 12, no. 1 (2005): 17-18.

Wo



Tamara de Lempicka
1930
Oil on wood panel
39" x 25 5/8"
Private Collection, U.S.A.



La Belle Rafaela
Tamara de Lempicka
1927
Oil on canvas
25 5/8" x 36 1/4"
Private Collection, U.S.A.



Job Cigarette Paper
Alphonse Mucha
1896
Color lithograph
25" x 18"
Alphonse Mucha
Mucha Foundation, Prague



Adam and Eve
Tamara de Lempicka
1931
Oil on wood panel
45 5/8" x 28 3/4"
Private Collection, U.S.A.



Group of Four Nudes
Tamara de Lempicka
1925
Oil on canvas
51 1/8" x 31 7/8"
Private Collection, U.S.A.



Les Femmes d'Alger (O Version O)
Pablo Picasso
1907
Oil on canvas
8' x 7'8"
Museum of Modern Art, NY, U.S.A.



Portrait of Marjorie Ferry
Tamara de Lempicka
1932
Oil on canvas
39 3/8" x 25 5/8"
Private Collection, Germany



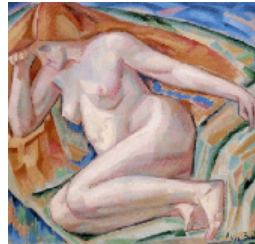
Virgin with the Tear
Tamara de Lempicka
1935
Oil on wood panel
Measurements unknown
Location Unknown



Movie Face
Tamara de Lempicka
c. 1944
Oil on canvas
8 5/8" x 6 1/4"
Private Collection, France



Catherine Reclining Nude on a Leopard Skin
Suzanne Valadon
1923
Oil on canvas
24.53" x 36.14"
Private Collection



Nude with Red Hair
Alice Bailly
1912
Oil on canvas
37.8" x 39.37"
Private Collection

Notes

¹ Baroness Kizette De Lempicka-Foxhall and Charles Phillips, *Passion by Design: The Art and Times of Tamara de Lempicka* (New York: Abbeville Press, 1987), 37.

² De Lempicka-Foxhall and Phillips, *Passion by Design*, 38.

³ Laura P. Claridge, *Tamara de Lempicka: A Life of Deco and Decadence* (New York: Clarkson Potter, 1999), 100.

⁴ De Lempicka-Foxhall and Phillips, *Passion by Design*, 38.

⁵ Claridge, *Tamara de Lempicka*, 230-233.

⁶ Tamara de Lempicka, *Period 1925-1926*, <http://www.delempicka.org/artwork/1925-1926.html> (April 04, 2017).

⁷ Claridge, *Tamara de Lempicka*, 178.

Achieving Masculinity

>>> Casey Hall

In Shakespeare's plays, masculinity is not a guaranteed trait for the male protagonists. Some are successful at achieving and performing masculinity, while others are less so. In looking through the lens of gender as performance, as expressed by Judith Butler, one can see that *Adonis of Venus* and Adonis is one of the least successful male protagonists of Shakespeare's writing in 'achieving' masculinity. However, Shakespeare also has examples of males achieving and losing masculinity, as shown by the title character in *King Lear*. In this context, the performance and achievement of masculinity is also defined and characterized by feelings of anxiety over the potential loss of masculine power and privilege.

Gender performativity is the idea that gender is not an inherent trait but is rather something that is constantly worked towards throughout life. Judith Butler further explains this by saying gender performativity is not a singular 'act' to be achieved "[...] for it is always a reiteration of a norm or set of norms, and [as] an act-like status in the present, it conceals or dissimulates the convention of which it is a repetition" (283). In other words, in order to achieve gender, that is masculinity or femininity, a set of acts, behaviors, and looks that adhere to the contemporary standards of gender must be attained. This is, of course, works within the context of the gender binary, in which there are only two opposing yet complimentary genders, as opposed to a spectrum of gender identities, which is more widely known and studied in current times. The norms can differ from generation to generation, so gender in Shakespeare's time could look different than it does today. This performance of gender, however, must also conceal the fact that it is an act. While the norms and conventions of gender can be obvious, as when people dress or in the differing beauty standards between genders, in order to achieve the 'ideal' gender performance, the performance itself must be concealed. *Venus and Adonis* is a good example of gender as performance, as neither character fits the expected gender roles and the poem itself inverts the roles, proving how easy it is to mimic or perform gender.

Masculinity in the time of Shakespeare was defined by feelings of anxiety. These subconscious feelings were related to the ideas of patriarchy, where men and masculinity are assumed to have power and privilege. Anxiety comes in when these men, purposefully or not, recognize that their power and privilege is subject to change and they try to maintain that power. Therefore, the overperformance of gender, including the emphasis and exaggeration of traditionally masculine or feminine traits, in order to maintain power and privilege is both a cause and effect of masculine anxiety. It can be a cause as other people, or characters in the case of Shakespearean plays, react to the overperformance and either avoid the possible confrontation or work to undermine the power displayed, which can both be causes of anxiety. As Mark Breitenberg says, masculine anxiety "...reveals the fissures and contradictions of patriarchal systems and, at the same time, it paradoxically enables and drives patriarchy's reproduction and continuation of itself" (2). This is evident in *King Lear*, as the

title character loses power and responds with nearly violent reactions upon losing his power, privilege, and authority, and works to undermine his daughters' claims to power in the same ways they also undermine the king.

Adonis in *Venus and Adonis* does not achieve the ideal masculine identity. While he does fit some gender standards, such as being a hunter, he also fails to meet other standards. Some of this ambiguity is because the story is told through the lens of Venus, a goddess of love, but also through a third person omniscient narrator. Her descriptions of him, both physical and metaphorical, do not portray him as an ideal masculine figure. She first describes him "'Thrice fairer than myself,' thus she began, / 'The field's chief flower, sweet above compare, / Stain to all nymphs, more lovely than a man'" (7-9). As the goddess of love, Venus also represents beauty and desire. For her to call a mortal man three times as beautiful as she is and more beautiful than the best flowers means she is ascribing her own feminine traits on him. Floral symbols, beauty, and nymphs are all images often used in relation to women and femininity, so she is further ascribing femininity to him.

In opposition to Adonis's unachieved masculinity, Venus also carries masculine traits. She is the one seeking Adonis and her desires are the ones that are acted upon. Where Venus was assertive, Adonis was mostly passive. Venus also perpetuates this through her narrative voice, saying how she wants to "courageously to pluck him from his horse. Over one arm the lusty courser's rein" (30-31). This is a masculine image, where Venus uses masculine strength to physically carry Adonis under her arm while also leading the horse. This image of a woman carrying a man both shows the power Venus contains and the way she views Adonis, as not a strong man like many heroic characters in similar stories and poems, but as someone to be manipulated and controlled. In this way, he is shown as a damsel, and she the hero having her way with him.

In the gender binary, masculinity and femininity oppose one another. This hierarchy is especially present in literature, where a male protagonist is commonly, though clearly not always, "[...] active, 'practical,' dominant, unemotional. The narrator, the woman, appears to be passive, non-practical, subordinate, emotional" (Bennet and Royle 211). The roles of both Venus and Adonis turn this stereotype around; they change what it means to be stereotypically masculine or feminine. While their roles are reversed, they still remain in opposition to one another. As Bennett and Royle say, this "...opposition is... underscored by the insistent stress on the man's actions, qualities and characteristics... and the corresponding absence of information regarding the woman" (211). While the gender roles are mostly reversed in the poem, there is still a focus on the man, even if it is not on his masculinity. Venus waxes poetic about his beauty and her attempts to woo him are described in detail, but the reader learns little of Venus herself. It's known that she is a beautiful goddess, and that she lusts over the hunter, but little else. Adonis's role is more known, even if it is told through the narrator and not through himself. He is more passionate about the hunting of the boar than he is for her, something that angers her. In opposition to ideas of masculine anxiety, Adonis is actually underperforming his gender, while Venus is overperforming masculinity. After Adonis' death, there is a slight role reversal, as Venus mourns the loss of her love. In mourning, she rides off to Paphos "where their queen / means to immure herself and not be seen" (1193-4). This moment of emotional grieving provides a more stereotypically feminine contrast to her previously masculine attitude.

Where Adonis has very little success in achieving masculinity, Lear has marginally more success, at least in the beginning. As a king, he holds a very masculine position of power. He is also paternalistic, as shown by his willingness to distribute his power to his daughters if they are able to tell him how much they love him, and is angered when Cordelia does not submit to his request and only stays silent. However, Lear also begins to lose his power, and his successive failures in achieving masculinity lead to his eventual downfall. He is stripped of his power and of many of his supporters, including and most importantly, his daughters.

It is evident throughout *King Lear* that the king begins to lose his successful masculinity. He recognizes this in a few ways, notably through his famously misogynistic attacks on his daughters and his recognition that they are the ones taking his power away. After Goneril confronts him about the behavior of his soldiers and servants, he insults her, saying, "Into her womb convey sterility / Dry up her organs of increase / And from her derogate body never spring / a babe to honor her" (1.4.270-3). He is beginning to realize his fragile position, that his daughters have the power to impede his forces, to remove them and the king himself from the safety of their castles and lands that he gifted them. While he can't enact physical harm on Goneril, either out of moral obligation or love, Lear wishes infertility on her. Not only is this a wish against her having children, stemming from the fact that his own children have betrayed him, but it is also an insult to her supposed femininity as society expected women to give birth to and to raise children.

Lear's many insults and attacks against the women of the play also act to emphasize his masculinity. His performance of masculinity is faltering, his masculine anxiety is showing, and these comments and actions of his seek to cover up his failures at the same time as they reveal them. Accordingly, Bennett and Royle assert that "'an identity is never given, received or attained': the assertion of identity always betrays a 'disorder of identity'" (217). Along with the idea of gender as a performance, the act of overperforming gender is a sign of a fault in the identity. Lear's overperformance of masculine power, and how he verbally attacks his daughters does expose Lear's masculinity as a fragile and anxious construct, something to be worked at and achieved and not inherent just because he is a man. Another example of Lear overperforming masculinity is another insult to Goneril, that he is "ashamed / that thou hast power to shake my manhood thus" (1.4.288-9). Lear recognizes what she has done, undermining his power as a king and his masculinity, and feels shame because of it. This reaction, along with his tears, further shows the faults forming in his masculine identity.

As the play proceeds, these changes become more significant and recognizable. His daughters recognize his waning power and manipulate it to their advantage. By the second act, he tries to convince Regan that her sister has wronged him and that Regan is in his favor but Regan easily recognizes his attempted coercion and fights back against him (2.2). After his previous attacks on her, she fights back, saying, "O sir, you are old... You should be ruled and led / By some discretion that discerns your state / Better than yourself" (2.2.340-2). It is clear that she recognizes his weakening resolve and condition, and although she isn't immediately hostile, she does want him to apologize to Goneril for his words, and then to seek asylum with her. It is clear that the sisters have the power in this exchange, and that the

aging king feels threatened. This exchange is also an example of the reversal of gender roles, where femininity in power threatens traditionally masculine authority and patriarchal power structures.

Lear also makes it clear that even psychological masculinity can be lost. As the play's plot moves forward, Lear's grief and guilt begin to drive him to madness. He recognizes this in himself as one of his servants and a key figure in the play is placed in the stocks by his daughter's orders. He says "*Hysterica passio*, down thou climbing sorrow / Thy element's below" (2.2.250-1). Hysteria was typically considered a disease or affliction of women, and Lear is beginning to feel hysterics coming upon him, as well as sorrow, and wishes them to not affect him. Similarly, Smith says "... the unstable nature of a man's physical person [...] meant that even the manliest of men was susceptible to becoming a woman" (106). Not only does this foreshadow what is to come, as Lear descends into madness and loses most of his power to his daughters, it also offers a way to compare Lear to Adonis. While Adonis is a strong and successful hunter, his passivity allows Venus to diminish his masculinity and eventually even feminize his death.

Where Adonis remains more passive in his decisions and desires, Lear sees passivity like this as a threat to his own power and attempts to reclaim his power and privileges. In both cases, the characters are opposed by female characters. Venus acts as a masculine figure, able to express her desires and be more aggressive in her actions, thus feminizing Adonis as the object of desire. Regan and Goneril recognize Lear as a threat to the power they seek to gain and work to undermine him, both by reducing the number of knights that can accompany him as he stays in either of their castles and through punishing his dukes and servants (2.2). Where Adonis is never inherently a masculine figure, he also doesn't experience the idea of masculine anxiety. He seems unconcerned about Venus' approaches to her feminization and fetishization of him. He doesn't lash out or attempt to hurt her outside of turning down her affections. This is further shown in his death scene when Venus is mourning him, noting, "And in his blood that on the ground lay spilled, a purple flower sprung up [...] resembling well his pale cheeks" (1167-9). Flowers represent femininity and so even in his death, femininity is pushed on him by Venus. He fails to achieve masculinity in life and death. However, Lear does have more success. Lear dies of grief over his executed daughter Cordelia, after realizing that he had wronged her, and the death of his fool. While he became more honorable in his redemptive feelings for Cordelia, realizing the mistakes that lead to his failing masculine power, he also fails to achieve masculinity in his death. In his last words, he says of Cordelia, "Why should a dog, a horse, a rat have life, and thou no breath at all," and he is clearly grief-stricken over his loss (5.3.305-6). While this is an important and loving moment for his daughter, it also undermines the masculinity of a stoic and powerful man of authority. He simultaneously redeems himself with Cordelia in his final moments and fails to achieve traditional masculinity in his death.

While male protagonists are often presumed to be traditionally masculine, masculinity is not inherent or axiomatic, but rather performed and achieved through continuous actions, decisions, and desires. These achievements are also affected by other character's thoughts and reactions. The works of Shakespeare provide a diverse lens through which to study this idea, from the characters who are the least successful at achieving masculinity, like Adonis who is continually feminized because of his passivity and his rejections of Venus' desires, to those like Lear who are marginally more successful. Lear starts off successfully,

but as the play progresses, his performance of masculinity falters and eventually fails. These works provide a lens through which to examine gender performativity, the fluidity of masculinity throughout a single work, and how ideas of gender can change over time.

Bibliography

Bennett, Andrew, and Nicholas Royle. "Sexual Difference." *An Introduction to Literature, Criticism and Theory*, 5th ed., Routledge, 2016, pp. 211–219.

Breitenberg, Mark. *Anxious Masculinity in Early Modern England*. Cambridge University Press, 1996.

Butler, Judith. "Chapter 47." *The Routledge Reader in Gender and Performance*, edited by Lizbeth Goodman, Routledge, 1998, pp. 282–287.

Shakespeare, William. *The Arden Shakespeare Complete Works Revised Edition*. Edited by Richard Proudfoot et al., Methuen Drama, 2011.

Smith, Bruce R. *Shakespeare and Masculinity*. Oxford University Press, 2012.

"Human Souls Embodiment Within Social Emotions" in William Faulkner's *As I Lay Dying*

>>> Kaileigh Strobel

Censoring one's thoughts is meant to lead to clarity. To impose clarity in writing, the important facts or ideals expressed in the writing must be amplified, and the extraneous, unnecessary information and cluttered images must be removed. Many productions of writing follow this model with editing and revision. However, American literature writer William Faulkner disregards this idea entirely. William Faulkner's *As I Lay Dying* confronts the question of personal relationships through the social commentary of many perspectives. This is accomplished through the use of conjoined and lucidly personified stream-of-consciousness narration. The result is a form of writing that entices the mind of the reader into digesting the varying representations of how people evaluate their relationships while battling grief. When Faulkner wrote this stream-of-consciousness novel he would only write between the times of twelve A.M. and four A.M. Faulkner wrote the novel in a short time to keep the thoughts and patterns of the novel cohesive: "Faulkner famously claims to have written the book straight through in six weeks without changing a word, which may account for its relative concision" (Weston 11). He believed that, during this time frame, his mind was most free and he could produce the exact vision of the novel he wanted. Later, as Faulkner began the publishing process for his novel, he would not allow his editor to add or change anything. Adding punctuation for clarity was notably forbidden.

Faulkner's aim was to have the writing be uncensored, unchanged, and true to the original voice and purpose of the novel that naturally occurred during the writing process. Arguably, this mindset makes the novel the "truest realistic fiction piece" published at the time. Each character within the piece follows Faulkner's psychological stigma of interpersonal relationships between family members and colleagues from a close-knit community. The novel tackles social ideology through a multitude of individuals' perspectives as they evaluate these relationships when dealing with grief. Each dialogue between the characters represents a different part of Faulkner's psychology. His mental critique and literary representations condone personal approaches to the world and its human inhabitants. Faulkner extends out this thought of close-knit communities into the consideration of how different individuals deal with self-identification in a community while battling through grievances. The concept of integrated social ideology through personal relationships is shown in how Addie recalls her father: "I could just remember how my father used to say that the reason for living was to

get ready to stay dead a long time" (Faulkner 131). This concept of life only being for death that Faulkner addresses is the same ideology that permeates this woman's, Addie's, mind as she dies, and she has to cope with that concept.

Deviating from the elevated writing formats of his other classical pieces, *The Sound and the Fury* (1929), *Absalom, Absalom!* (1936), *The Hamlet* (1940) and *The Revivers* (1962), William Faulkner writes a seemingly boneless, structureless novel, *As I Lay Dying*. The plot is based around a southern family's journey through the grief of a matriarchal figure in the family passing away and their journey to bury her in her hometown. A multitude of the characters' perspectives from the fictional Mississippi county of Yoknapatawpha develops the story into a critique on personal relations, and how those relationships with others become poisoned by grief. The novel is built from individual chapters being told through the dialogue, thoughts, and interpretations of the members of the Bundren family, with intermingling dialogues of outside onlookers and neighbors.

Told from the first-person perspective, there is a robust, engrossing element laid into the emotions and personalities of the piece, with each of the family members and townsfolk having a fully developed image and purpose in their community. The story varies in bias and exquisite style, the lucid structure bothering many critics: "reviews were in fact quite damning, not due to a lack of technical effort of Faulkner's behalf, but because some felt the material fell short of the standard he created for himself," (Weston 11). Though the structure was atypical of Faulkner's writing, the very purpose of the piece is held in the format, "for while most of the characters may suffer from a lack of meaningful relationships or purpose, that very absence forms the backbone of the novel's meaning," (Weston 14). By purposely withholding relationships from the construction of the novel, Faulkner sets the plot of *As I Lay Dying* on an uneasy spine. Projecting the feeling of instability from the relationships within the novel, William Faulkner wishes to instill this social consideration into the reader's mind. Faulkner wants his writing to transcend time at that moment and have a soul unto itself; if he could bring the readers to think more deeply about his work, then he would have given his novel a human soul.

The individual characters have their own views and perspectives that are told through their thoughts and memories, but these can also be reflected through each of their individual writing styles and purposeful voices in the individual chapters. Consider the childish, short interpretations and jumps to conclusions that follow Vardaman, the youngest family member. Vardaman's gut reactions and thoughts when he discovers he has killed a fish and that his mother is missing are expressed as follows: "It is cut up into pieces of not-fish now, not-blood on my hands and overalls... My mother is a fish," (Faulkner 55-62). He makes the jump to the conclusion that his mother is the fish that he had just killed, which is why his mother is missing. Vardaman's innocent and simple interpretations of the world are physically on the page in the quick jumps to conclusions and simple views of the black and white world in which he lives. Missing many of the complexities and purposes in the world and community he lives in, Vardaman holds a very simplistic view.

On another level, the sentimental, religious outlook of the conservative neighbor, Cora, gives a depth to the outside perspectives of the Bundren family, judging her neighbors by comparing them against the teachings of God. Cora is present when Addie passes away and describes her: "Her eyes are like two candles when you watch them gutter down into the sockets of iron candle-sticks. But the eternal and the everlasting salvation and grace is not

upon her;" (Faulkner 36). Cora was not fond of her neighbor, and felt at her deathbed, that Addie would not be given the grace of heaven. Cora's voice is unique in the calamity experienced by all the characters in Faulkner's novel. While the whimsical dynamic of Cora's speech is beautified, it is simple in comparison to Darl's complex psychological theories and interpretations as he experiences the world.

Darl holds grand thoughts about the world and its function: "It takes two people to make you, and one people to die. That's how the world is going to end," (Faulkner 16). Darl seems to have a larger view of himself and where his place is in the world he inhabits. Accepting and redefining the functions of the world, Darl explores and communicates his environment. *As I Lay Dying* was written to develop and study the emotions of a family that related to common emotions and experiences on a first-person basis. The audience is given a view into how the structure of life was breaking down after Addie's death, on all sides of the relationships, by showing those emotions with the innocence of a child, or through the bitter remarks of a neighbor.

With live thoughts and commentary from the characters, each voice plays a vital role in the overall recognition and building of the novel's world. This writing style was unexpected from Faulkner, as his previous stories were chronologically built, and from a single, omniscient perspective. Due to the dynamic change in style, interest was found in the development and purpose of the novel. Critics and researchers contemplate this style of writing coming from Faulkner with in-depth intrigue: "Faulkner employs the technique of multiple narration to accentuate the differences between each character's emotional state," (Call 7). Faulkner himself commends the idea of integrating the human "soul" and "thought" throughout these written narratives, allowing the piece to breathe and live on its own, "a life's work in the agony and sweat of the human spirit, not for glory and least of all for profit, but to create out of the materials of the human spirit something which did not exist before," (Faulkner NA). Perspective plays a key role in any novel, but the bias of the narrators' experiences presented in this novel expose the truthful meaning of the work. The dissociated focal point of the representations of individual thought and interpersonal relationships in *As I Lay Dying* allows the novel more room, and more viewpoints, to demonstrate the complexity of human relations. The entire novel is focused around the building of relationships, with the self and others. The novel dissociates the reader from any one character to attach to for the whole story; instead, the reader experiences many sides to one event.

Throughout the novel, even though there are many characters, there is one that can be considered the main narrator: Darl. Darl gives the reader the bulk of the elucidation in the story: "as the narrator of nearly one-third of the text, the workings of his mind are frequently on display and form the only consistent narrative voice in the text," (Weston 15). It is through Darl that the audience consumes Faulkner's opinions on grief and social relationships. Yet, through the extraneous dialogue of the other characters, the reader can indulge in opposition to these same opinions, and manifestations of emotions, in dealing with these deep social topics.

Throughout *As I Lay Dying*, grief heightens the speed at which a character would react to personal relationships. The relationships of the town and the family were already developed and constructed by Faulkner before the first word of the novel was written down. The Bundren family is set up with history and context beyond the conspiracies of this novel. Since the reader has a conscious view of each character's thoughts, the audience can experience

their personal relationships beyond what is explicitly observed in the text. A relationship is bound to be expressed in one-sided opinions of the confrontations following the narrators' emotions, though, in a stricken scenario, the emotions are heightened, and the reactions and actions taken are amplified.

In reaction to Addie's death, all of the family members' attitudes and thoughts are heightened; their personal relationships and opinions accelerate the family members toward their ultimate ends. Emotional dwellings on personal relationships can be demonstrated by the characters' descriptions of one another. This is displayed through how Darl sees Jewel, his brother, after their mother passes away: "his flesh is greenish looking, about that smooth, thick, pale green of cow's cud; his face suffocated, furious, his lip lifted upon his teeth," (Faulkner 78). Darl thinks of his brother as vile and monstrous. Even when his mother dies, Jewel is furious and horrifying—a true monster in the eyes of Darl. Twisted emotions can be shown through the biased conversations between characters as well. Consider the conversation between Darl and Anse, his father: Anse says, "I told him not to bring that horse out of respect for his dead ma, because it wouldn't look right, him prancing along on a durn circus animal and her wanting us all to be in the wagon with her that sprung from her flesh and blood," (Faulkner 94-95). This is a private conversation between Darl and Anse discussing another character's opinion of Jewel. Through the conversation, Anse demonstrates his apparent dislike of Jewel openly to Darl. The less emotional, but commenting, dialogue from Anse is similar to other descriptions of relationships that characters have with Jewel.

However, not all of the dialogue is between characters. Some of it takes place between a character and their own self. Though more straight forward, these instances still add a depth of understanding to the relationship. Such an example could be from Dewey Dell as she tends to her dying mother: "Leaning above the bed, her hands lifted a little, the fan still moving like it has for ten days, she begins to keen. Her voice is strong, young, tremulous and clear, rapt with its own timbre and volume," (Faulkner 40). Through each character's elements of storytelling, the reader interprets how the opinions of each character relates to one another, which bends the story arc. Through the elements of characterization, the reader can see thoughts, visualizations, and actions while relating them to how each character reflects on one other and opposes or contrasts another character to themselves. For Dewey Dell, the comparison lies between herself and her mother; in comparison to her dying mother, she sees herself as strong and capable.

The main conflict of this book is not in physically dealing with the death of Addie, but in coping with Addie's death and in the evaluating and building of relationships. With each character's personal voice sharpened with their emotions, the interactions with and opinions of each other become a main drive and focus for the novel. The reader can find close relatability to that of the actual relationships within the novel's interpretations; Faulkner builds this family in his fictional "model of the actual, historical [family] drama" to be realistic (Nobel AB 2). Though this family could be considered real, it would not be considered perfect. "Their dysfunctional relationships are a product of an interesting psychological paradox: shared experience may but does not always foster sympathy," (Call 1). This dysfunctional plight does dwell on the questions of grief, but it is the grief itself that cause the family emotions to brood, as "the reader is invited into the text to witness the relations between family members and see how each one is, in various ways, irrevocably isolated from the other," (Weston 13). In moments of grief, most people have a support structure behind them, but as the grief

drags on, it is noticeable that this hypothetical family is far from the blissful vision that most books give us. In consideration of the family values that are played in the novel, "...when I think about that, I think that if nothing but being married will help a man, he's durn nigh hopeless" (Faulkner NA). In most American cultures the ideal of marriage and the joy of family is a stronghold, though in this family, the idea is dreaded, saying that if a man's last hope is to marry, then he is doomed.

Each character's own situation and plight wrestles with grief, pulling the family's bonds looser and looser, as "conflicting psychological states can render individuals less capable of feeling sympathy even for those who share their plight" (Call 1). Without Addie's death as the catalyst for the family's grief, the emotional strife between each of the family members would dwell out over a longer amount of time. Addie's death was not the cause for emotional turmoil, but more so the reagent that brought brooding emotions to the surfaces of the characters' minds.

If a story is fully conducted in personalized character interpretations and thoughts, it makes the novel give more value to the assets of the events occurring. The story of *As I Lay Dying* is not one that can be fully understood or connected to an audience without its many character-driven narrative arcs. As the reader can connect with a wide array of individuals and understand them in a way that could not be fully explored in an omniscient chronological story, the reader develops a deeper definition of a relationship and the underlying complexity within it. Through its multiple personas, the book doesn't hold a single bias for the entire story and can be examined through the lens of each character. Darl is assumed to be the main narrator, for he carries the most chapters in the tale, though his perspective slips from what the reader earlier perceived as reality near the end of the novel as Darl speaks to himself in third person: "Darl has gone to Jackson. They put him on the train, laughing, down the long car laughing, the heads turning like the heads of owls when he passed. 'What are you laughing at?' I said," (Faulkner 254). He has lost his mind from grief and madness without his family support structure behind him and is now referring to himself in the third person while having hysterical visions and hallucinations. This climactic moment near the end of the novel adds further expression into the purpose of the human mind and emotions. Throughout the novel Faulkner uses multiple characters, both dynamic and static, to bring in different viewpoints of the world. Having a character become overrun with the stress of his emotions and thoughts drives home the message of the fragility of the human soul.

Without another perspective on the story the reader would be in for a convoluted ending. Instead, the author provides a small monologue from the most level-headed character, Cash, another one of Darl's brothers: "Sometimes I ain't so sho who's got ere a right to say when a man is crazy and when he ain't. Sometimes I think it ain't none of us pure crazy and ain't none of us pure sane until the balance of us talks him that-a-Way. It's like it ain't so much what a fellow does, but it's the way the majority of folks is looking at him when he does it," (Faulkner 246). If the story was conveyed fully through Cash, the audience would be in for an unemotional ride, which plays in part to the irony of the whole story ending without emotional bias at all. As, in fact, the entire story is attuned to interpersonal relationships, distance between characters at the end twisted the knife in the spine of the book. The most methodical way to explain the ending would be to do so without emotion and in bland, three-word statements: Darl is crazy. Cash remains level-headed. Cash considers madness.

With the entire story dealing with grief and emotions, *As I Lay Dying* would miss the mark if no emotion was conveyed, and would only be considered partly true if the story was fully biased toward one perspective or another. The possibilities of personal interpretation for individual characters are lost to the considerations of others, balancing out the ideologies in the novel: “[Faulkner’s] chief concern is for the sociology and culture depicted in the novel: what is meant by ‘family,’” (Padgett 1). The bias is not in the grief, but the experiences each character has with each other: “The voice of each character differs dramatically from the others, but all perspectives focus on the journey at hand,” (Weston 11). The entire backbone of the story is the purpose of personal interpretation and how one individual deals with other individuals and relationships in these red herring and high peril scenarios. Without the multitude of biased speakers, interpretation of relations, and emotions between characters, the world would be lost to a limited view of a single character. Faulkner impressively uses “the distortion of time through the use of the inner monologue” to properly explain and perform a story of family values and emotions in a way most people of the time had not considered (Nobel AB 2).

The extra dialogues of the characters that appear once throughout the book do not take away from the focus of the story, but immensely add to it. Without the outsiders’ opinions, the reader is left completely alone, engulfed in the brutal and complicated social status of the family. Being kept away from the consideration and opinions of the Bundren family group would leave the reader missing family relationship dynamics, along with limiting how each character is understood to the sole contact of the other family members. To write the story entirely from the perspective of an outsider would leave the purpose of the soulful tale in the dust. Therefore, to fully understand the complex and deeply rooted relations and differences within the family, the reader needs to be within the family itself.

The concentration of old knowledge, memories, and ideas that seem to be displaced from the mourning family’s thoughts leaves a bare spot of necessity for new thoughts to begin, which is played out through the perspectives of the outsiders within the story. New concepts and past relations with outsiders can play into how the audience now understands the family members’ relationships more: “When they told me she was dying, all that night I wrestled with Satan, and I emerged Victorious. I woke to the enormity of my sin,” (Faulkner 177). After the reader is introduced to Whitfield, a priest well known by Cora and Addie, the reader discovers that Whitfield had a major role in the development of the families’ bonds, not only the Bundren’s, but also the small groups of neighbors. Cora, the religious neighbor, looks up to the priest, without realizing that Whitfield is not at all pure and holy. Whitfield’s entire character is built upon a sin.

The “Sin” he is referring to throughout the novel is the conception of Jewel, Darl’s half-brother, who is shown to be the most irritated and outspoken character in the novel. Without the dialogue from outsiders, the accounts of Jewel’s isolations and violent out-breaks would be unknown, distancing the audience from him because of misunderstanding or assuming he is a character stereotype, or a result of faulty development. Within the family, no one could reject this idea—many of them didn’t even know of the circumstances that brought Jewel into the fictional world that Faulkner created. An outside character must provide the information of Jewel’s birth to the audience of the novel. Family members’ and townsfolk’s opinions and memories are provided to the reader in short narratives which are heeded and accepted by some critics: “Indeed, the Bundren’s are scarcely capable of

meaningful communication whatsoever,” (Call 8). With the introduction of more characters and dynamics, the reader desires more information. To the reader, even minute reveals are enough to stay emotionally invested in the tale.

Becoming emotionally attuned to the family is important for an emotional connection with the characters, both individually and in their own societies. Even though the human heart would ache, and the mind would suckle for some understanding on a very basic level, in the end, the multiple viewpoints are what bring deeper meaning to this piece of work; “Although the multiplicity of viewpoints, presenting each part of the novel through the consciousness of a particular character, may create the illusion that Faulkner has disappeared as the all-powerful manipulator” (Wiley NA).

In order to fully understand the emotional weight of a character in their social context, a mostly unbiased voice must be heard. The outsider’s perspective shows how family members are perceived due to their actions toward one another. Another view is given to the reader as someone who is more isolated can extend more deceptive information about the family. Faulkner’s *As I Lay Dying* confronts the construction of personal relationships through the social commentary on a family’s tale of grief. The multiple perspectives and stream-of-consciousness sections reveal how each character deals with grief and personal relationships. Each character’s specific adaptation of the story is intrinsic to Faulkner’s goal of representing the human soul on paper and could not be accomplished without Addie Bundren’s death spurring change in the social, emotional and interpersonal relationships of the members of her family.

Bibliography

- Call, Jordan. “Make or Break: The Effects of Traumatic Experience on Sympathy in *As I Lay Dying*.” *Criterion: A Journal of Literary Criticism* Vol. 6 : Iss. 1 , Article 3, Criterion , 2013, scholarsarchive.byu.edu/cgi/viewcontent.cgi?referer=https://www.google.com/&httpsredir=1&article=1002&context=criterion.
- Padgett, John B. “WFotW ~ *As I Lay Dying*: RESOURCES.” WFotW ~ *As I Lay Dying*: RESOURCES. U of Mississippi, 17 Aug. 2006. Web.
- Weston, Stuart. “Finding Camus’s absurd in Faulkner ‘s *As I Lay Dying*, The Sound and the Fury, and Absalom, Absalom!” *Graduate Theses and Dissertations*, Iowa State University, 2009, lib.dr.iastate.edu/cgi/viewcontent.cgi?referer=https://www.google.com/&httpsredir=1&article=1626&context=etd.
- Wiley, Shannon Terry. “A Discourse Analysis of Darl’s Descent into Madness in Faulkner’s *As I Lay Dying*.” *A Discourse Analysis of Darl’s Descent into Madness in Faulkner’s As I Lay Dying - Southeast Missouri State University*, Southeast Missouri State University, www.semo.edu/cfs/teaching/17525.html.
- “William Faulkner - Other Resources.” *Nobelprize.org*, Nobel Media AB, 2014, www.nobelprize.org/nobel_prizes/literature/laureates/1949/faulkner-or.html.

Gender Justice and the Scouts: The Fight for Gender Equity or Membership?

>>> Madison Moore

Since the early 1900's, the Boy Scouts of America (BSA) and Girl Scouts of the USA (GSUSA) have provided children with a space to grow into honorable adults through the lessons of outdoor skills and modern-day leadership skills. In early October of 2017, the 107-year-old organization Boy Scouts of America announced the acceptance of girl members¹ into their organization. The decision was met with mixed reactions from the public. Some celebrated the growing inclusiveness of the institution while others casted a skeptical eye. Most were unsure of what the decision meant for the Boy Scouts and Girl Scouts as separate organizations. Although the Boy Scouts have received praise over a decision with good intention, there is criticism that their focus is more on recouping dwindling membership numbers than progressing gender-based justice, which indirectly promotes internalized misogyny in young girls.

According to the official website of Boy Scouts of the USA, the organization was founded in 1910 by William D. Boyce after an encounter while overseas in England with Robert Stephenson Smyth Baden-Powell, a British Army officer who was a founding father to the Boy Scout movement in Europe. Baden-Powell's first version of scouts emphasized resourcefulness, adaptability, and leadership development. Boyce enjoyed Baden-Powell's idea and returned to the States ready to begin his own version of the Boy Scouts (Boy Scouts of America, "Our History"). One year later, Juliette Gordon Low met with her friend Baden-Powell in England while in search for her life's purpose. Her marriage had proven to be unsuccessful with no children and an adulterous husband who died while Low divorced him. Baden-Powell persuaded Low to partner with the Girl Guides of England and Scotland, which resulted in the inspiration for Low to create Girl Guides of America in 1912 upon her return to the United States. Low focused her youth organization on inclusiveness, the outdoors, self-reliance, and community service (Girl Scouts of the USA, "Juliette Gordon Low"). In 1913, Low merged her organization and Girl Scouts of America founded by Clara Lisetor-Lane in Des Moines, Iowa, to form the Girl Guides of America. The organization was renamed in 1947 to Girl Scouts of the United States of America (Girl Scout of the USA, "Timeline"). Since their establishments, both organizations have gained over one million members with many loyal alumni, who have become powerful politicians, teachers, and parents.

Although the two organizations have similar roots, the evolution of both have allowed each to grow into their own separate missions and ideals. Christina Cauterucci's article, *Parents, Don't Let Your Girls Join the Boy Scouts*, call attention to the creation of Boy Scouts as a response to the cultural fear that boys were becoming "feminized weaklings" (Cauterucci). The fear of feminized boys encouraged the organization's heavy focus on transforming boys

into men by teaching a survivalist skill set, United States' nationalism, and hierarchical leadership models. Girl Scouts, however, have historically explored topics outside of the mainstream values for girls. In the early 1900's, while mainstream America was teaching young girls how to become domestic homemakers, Girl Scouts provided girls with the space to challenge the traditional gender script through outdoor camping trips, involvement in sports, and badge-earning activities. Most noticeably, four years before women gained the right to vote, Low established the first aviation badge to encourage girls' interests in piloting planes.

Because of the non-traditional values Girl Scouts promoted, Boy Scouts became affiliated with a different and larger girl focused youth organization, the Campfire Girls (Little). The Campfire Girls aimed to provide a similar program to Boy Scouts for girls, but with an emphasis towards domestic duties (Beard). The Campfire Girls planned to merge with Lisetor-Lane's Girl Scout of America in 1911 to form Girl Pioneers of America but failed due to a strained relationship between both organizations (Miller 25). Then in 1912, Low requested for Girl Guides of America to merge with the organization but was declined because the Campfire Girls was the larger organization of the two (Chirhart & Wood 381). From the organization's history, there is evidence that Boy Scouts and Girl Scouts understood the concept of gender with different definitions. Boy Scouts were founded to "tether boys to stringent gender norms" and Girl Scouts were founded to challenge the gender norms (Cauterucci).

Throughout history, Girl Scouts have evolved their program and stances on social issues to match with contemporary issues while Boy Scouts remained stuck in their hyper-masculine teachings, which will continue without any change until members are awoken to challenge the organization's ideas. Historically, women were not allowed to become Scoutmasters in the Boy Scouts until one mother named Catherine N. Pollard challenged the organization. A Scoutmaster is a volunteer, aged twenty-one or older, who is appointed by the chartered organization to lead a Boy Scout troop (Boy Scouts of America, "Terms"). In 1971, Catherine N. Pollard was appointed as the unofficial scoutmaster of Troop 13 in Milford, Connecticut after no man was willing to lead the troop (Madden). Pollard's scoutmaster application was denied twice, once in 1972 and again in 1976, due to Boy Scouts' institutional policy requiring a male role model for younger scouts (Supreme Court Connecticut). Without a scoutmaster, Troop 13 was forced to disband in 1976 (Madden).

Pollard alleged the policy "violated sex discrimination laws" (Lee) as she was actively involved in the Scouts as a merit badge counselor, a Cub Scout den mother, and as a Troop 13 committee member. Under her leadership, she led five Boy Scouts to achieve their highest award, the Eagle Scouts. In the 1980's, Pollard began her legal battle with the organization. Although Boy Scouts' official policy does not list any form of gender limitation for employment, while actively encourages women to take on volunteer positions in the organization, the national organization permitted women from certain leadership roles such as "scoutmaster, assistant scoutmaster, Webelos den leader, assistant Webelos den leader, and lone scout friend and counselor" (Supreme Court Connecticut). Connecticut Commission on Human Rights and Opportunities ruled in favor of Pollard in January of 1984. However, two years later, a judge overruled the decision in May of 1986 on the grounds that Boy Scouts, as a private organization, has the right to create their own rules and boys needed male role models. The legal battle proceeded to Connecticut Supreme Court in the case of *Quinnipiac Council, BSA v. Commission on Human Rights and Opportunities* (1987) where the State Supreme Court ruled in favor of Boy Scouts on the grounds of a private organization in July

of 1987 (Supreme Court Connecticut). Though the State Supreme Courts ruled in favor of the Boy Scouts, the organization received a great amount of whiplash from the public and civil rights groups. Public pressure and the threat of more legal battles persuaded the executive board to vote “Yes” on allowing women in leadership positions beginning February of 1989 which ended Pollard’s fourteen-year legal battle with the Boy Scouts. Pollard would go on to become the first woman Scoutmaster at the age of sixty-nine.

Similarly, pressure from the public later led the organization to lift its founding ban of openly homosexual boy members in 2013 and later on homosexual leaders in 2015 (Lee). When asked why the 103-year-old homoantagonism ban existed, the Boy Scouts stated, “Boy Scouts of America believes that homosexual conduct is inconsistent with the obligations in the Scout Oath and Scout Law to be morally straight and clean in thought, word and deed” (Lee). The ban on homosexual members first became a controversy in the 2000’s with the Supreme Court case *Boy Scouts of America V. Dale (2000)*. James Dale, a former Eagle Scout, adult member, and assistant scoutmaster of New Jersey troop was dismissed from the organization after Boy Scout officials discovered Dale’s homosexuality and gay rights activism. The Boy Scouts officials argued homosexuality was inconsistent with the values of the organization. The New Jersey Supreme Court ruled against the Boy Scouts on grounds the state’s public accommodations law were violated by revoking Dale’s membership based on his homosexuality (Hanley). The Boy Scouts appealed to the US Supreme Court alleging the state’s accommodation law infringed the youth group’s First Amendment rights. On June 28th, 2000 the Supreme Court ruled in favor of the Boy Scouts 5-4 on grounds Boy Scouts is a private group that has autonomy over who can be members. The Supreme Court continued to state freedom of expressive association is protected under the First Amendment (Supreme Court of the United States). Freedom of expressive association prevents the forced inclusion of an unwanted person in a group on terms the presence of that person will significantly affect the group’s ability to advocate public or private viewpoints.

Although Boy Scouts have transformed their stance on women leaders and homosexual members, the organization does not allow non-religious and atheists members into the organization. According to Boy Scout officials, it was Baden-Powell that declared a scout cannot be moral and atheists in his 1908 handbook *Scouting for Boys* which stated, “no man is much good without God and obey His law” (Baden-Powell 187). Before acceptance into the scouts, all leader and members must sign the Declaration of Religious Principle to affirm (one) the belief in God, (two) the appreciation for other faiths, and (three) the interconnection between faith and citizenship development (Wendell). Members who are discovered to not be people of faith are dismissed from the organization (Freedom From Religion Foundation).

Relations with religious organizations, specifically The Church of Jesus Christ of Latter-day Saints (LDS), is critical to the success of the Boy Scouts as the LDS Church is intertwined in the history and evolution of the Boy Scout. Most recently in 2017, approximately 330,000 Mormon youths were reported to be served by the Cub Scout and Boy Scout program (Sutton). In 1913, the LDS Church was the first to join Boy Scouts movement as a charter organization, which granted the church the ability to operate scouting programs. The LDS Church decision was the catalyst for the expansion of Boy Scout movement in Utah and fifteen years later in 1928, the LDS Church declared Boy Scouts the official youth program for boys aged twelve through sixteen. As the history progressed, the LDS Church established a Church-Scouts Relationship Committee in 1951 which generated numerous programs for Boy

Scouts, such as Exploring (1959) and The Venturing Program (1970), and faith-based awards, such as the Duty to God Award (1954) and Faith in God Award (2001). The LDS Church and Boy Scouts celebrated their 100-year partnership in 2013 (Toone).

Not only do churches support many troops, but Boy Scouts, Christianity, and the Mormon faith are all rooted in the notion of heteropatriarchy. Heteropatriarchy is a dominating power system focused on protecting and elevating male power and heteronormativity; the belief that to be heterosexual is the normal or preferred sexual identity. To be righteous is to be obedient to the eldest patriarch, find matrimony with a subordinate wife, and follow a rigid set of masculine praising gender roles. Heteronormativity's purpose is to ridicule the behavior of people who do not fit into the heteronormative script, such as people who belongs to the sexual and gender minorities, in order to praise the behavior of people who do fit the heteronormative script, such as heterosexual cisgender men and cisgender women. This power structure is predictable, and marginalized people are purposely pushed to the margins in order to create a norm based on the behaviors and lifestyles of the most privileged, dominant groups in society. As Dana Williams theorizes in *A Radical Thesis from a Dissident Eagle Scout: What's Wrong with the Boy Scouts of America*, "[allowing gay members] would contradict the patriarchal example set by other male-leaders and it would violate the notion that gays are bad people" (Williams). If Boy Scouts were to let gay youth and adults into their space, they would risk the chance of allowing non-hetero individuals to have too much power in an established power system. Heteropatriarchy functions in a similar way to control women.

In August of 2017, a report from Boy Scout of America's spokeswoman Effie Delimarkos highlights how the organization has been "exploring the benefits of bringing scouting to every member of the family – boys and girls" (Held) by requests of interested families, but with no decision made. Two months later, on Wednesday, October 11th, 2017 the Boy Scouts of America announced their plan to "welcome girls into its iconic Cub Scout program [ages 6 - 10]" and release a program to allow older girls to achieve the highest rank of Eagle Scout (Boy Scouts of America, "The BSA Expands Programs"). Implementing next year, existing Cub Scouts packs² can choose to create a new girl pack, which entails the creation of two single-gender dens for boys and girls members, or could also remain as an all-boy pack. The Boy Scouts of America listed two reasons for the change. This creates a convenient program that appeals to the entire family- including boys and girls- and due to the high-interest parents have in signing their daughters up for scouting programs. The organization claims they are meeting the needs of families today (Boy Scouts of America, "The BSA Expands Programs").

While some organizations celebrate the new inclusiveness, such as the non-profit Scouts for Equality, who admired the Boy Scouts' decision (Scouts for Equality), others remain skeptical of the decision, including the Girl Scouts. Kathy Hopinkah Hannan, Girl Scouts of the USA's national president, learned of the plans two months prior to the official release. A letter was written to the Boy Scouts national president which stated, "[Girl Scouts is] confused as to why, rather than working to appeal to the ninety-percent of boys who are not involved in BSA programs, you would choose to target girls" and charged that the Boy Scouts new membership policy would undercut the Girl Scouts' membership (Held). Upon the Boy Scouts official announcement in October 2017, Sylvia Acevedo, CEO of Girl Scouts of the USA, released a statement to dissuade girls from leaving Girl Scouts. Acevedo claimed girls are the main focus in Girl Scouts and would only be playing a supporting role if they joined the Boy

Scouts (Acevedo). The Girl Scouts has a valid point. In terms of finances, Boy Scouts membership numbers have declined for nearly a decade with a twenty-four percent decline from 2010 (Boy Scouts of America, "Membership Summary") to 2016,³ as well as, loss of financial investment (Boy Scouts of America, "2016 Annual Report"). The organization's membership peaked at six and a half million members in 1972 (Yan & Willingham). The decline in membership is a result of outdated programming and negative attention from the press due to the organization's stance on social issues.

Girl Scouts are not the only ones who disapprove of the decision to expand membership to girl members. Among the church-affiliated Boy Scouts population, many are disappointed in the decision to lift the 103-year-old ban on recruiting girl members. The most popular concern was the fear that boys were going to become feminized by girls interrupting male-only spaces. As Paul Elam argues in *Opening the Door for Girls to Become Boy Scouts*, "the admission of females in Boy Scouts means the wholesales admission of gynocentrism" (Elam). *Merriam-Webster* dictionary defines gynocentrism as "dominated by or emphasizing feminine interests or a feminine point of view" (Merriam-Webster). As *FoxNews* host Tucker Carlson reports the story, he claims the acceptance of girl members is an "attack on a fundamental institution proven to be successful over the past 100 years from turning boys into men" (FOXNEWS). Youtuber and former Boy Scout James Allsup released a response video, titled *BOY SCOUTS IS RUINED* stating, "the Boy Scouts should be a refuge from women [...] and from all the nagging and all the other negative effects of women" (Allsup). At the root of Elam's argument, and others like his is the misogynic hatred and fear of women and femaleness. For Boy Scouts to function in a heteropatriarchy system, it must control the status of the subordinate members - girls and women, in order to retain male privilege. Boys, who portrayed stereotypical feminine features, such as expressing feelings openly, interests in what society deemed as 'feminized hobbies', or having a romantic or sexual attraction towards other boys, directly threatens the ideology of how a boy should be. Allowing perceived feminine qualities to be acceptable in boys is assumed to emasculate their status in society and, ultimately, to lose power.

The fear of losing power is why people who are opposed to the Boy Scouts membership change argued that boys and girls have fundamental differences. The change would erase the traditional American values of current power structures. For example, while arguing to keep Boy Scouts a male-only space, Allsup states, "men tend to be more daring, adventurous, and bold and the women tend to be interested in more 'homely' things and things around the house" (Allsup). While this argument is rooted in heteropatriarchy, it explores the idea that men and women are biologically different creatures. To be a man is to be the opposite of a woman and vice versa. The thought process continues to simplify humans, holistically defining people solely by their gender identity. Dominant culture indoctrinates gender as simple, binary, and having natural differences in order to keep humans believing in the created power system and their assigned gender roles.

Due to these reasons, many people argued that girls already have their own organization and do not need the Boy Scouts. If girls are uninterested in the Girl Scouts, then girls should fix it. While this advice may appear innocent and good spirited, it is rooted in a more deviant message. Members of the advantaged group, such as boys and men, do not want their status in society to be devalued by associating it with girls. If girls, an already undervalued group in society, were to be valued the same as boys, then the status of boys would depreciate. By

defaulting girls to the Girl Scouts, men will continue to protect their historically male concentrated spaces.

If girls do join the Boy Scouts, there are two reactions that will most likely arise. First, there will be an increased, uninterested feeling from boys towards the Boy Scouts as an organization. This reaction will be due to the devaluing status that girl members bring to the organization. Second, girls will have to decide if they want to participate in an organization focused on valuing boys or girls (potentially leading to an increase in internalized misogyny). Internalized misogyny, defined by *Everyday Feminisms* writer Leah R. Kyaio, is sexism manifested internally in the individual and outward towards other people of the same group; women and girls (Kyaio). Women and girls in a patriarchal culture are socialized to the normative belief that women are less than men, overtly and covertly. Internalized misogyny polices women and girls through the use of other women and girls. It manifests itself in toxic phrases such as “I’m not like other girls” and “I would hang out with boys than girls- girls are so much drama” (Ferguson) implying something is inherently wrong with other girls.

Younger girls will have to decide if they want to identify with the dominant group (boy children) or if they want to identify with their assigned subordinate group (other girls). This will lead to more girls wanting to disassociate with organizations that focus on girls, such as the Girl Scouts, and be attracted to a more elites group, like the Boy Scouts. A point of interest is how the Boy Scouts did not choose to invite Girl Scouts to a scout wide campaign for gender inclusiveness. However, Boy Scouts benefit from the belief that girls are valued less than boys. Furthermore, enlisting in a combined campaign with an organization that values girls equally to boys is directly contradicting the foundational values which Boy Scouts have built the organization on.

In late January of 2018, girls across the nation begin to sign up for the Boy Scouts. From Zanesville, Ohio to New York City, New York girls are thrilled to start learning the Boy Scouts’ handbook and the basic scouting skills (Urbanski). By the end of 2019, the Northern California’s Golden Empire Council of Boy Scouts is expected to gain 1,600 girl members (Shaw). Many news reports highlighted parents signing their daughters up for both the Girl Scouts and the Boy Scouts, stating dual enrollment in both programs will provide girls the best of both perspectives (Manfrin).

For Boy Scouts to ever achieve full inclusiveness, there is a transformation that will need to take place internally within the organization. First, Boy Scouts will need to better serve their group of boys. They must reimagine the programs offered to their members. The programs should serve to challenge the traditional notion of masculinity and femininity as a way to expand the narrative of what a man can look like for young boys. Next, Boy Scouts needs to better serve the community of boys of color. Ninety-percent of boys that are underserved by the youth organization are African-American and/or Hispanic boys (Acevedo), showing that they are a part of the potential audience as well. Finally, if the Boy Scouts decide to allow girl members, then the organization will need to challenge and rebuild the already established values to allow for equitable space and growing environment for both girls and boys. Boy Scouts should transform into an organization based on egalitarianism, valuing all boys and girls equitably despite race, gender, sexual identity, and faith. Until the Boy Scouts of America recognizes the necessary steps needed to create a truly equal organization, their

intentions will only be fueled by a capitalistic need to maintain membership rather than the need to attain gender justice, even if it means continuing to harm both boys and girls in the process.

Bibliography

- Allsup, James. "BOY SCOUTS IS RUINED." *YouTube*. YouTube, 13 Oct. 2017. Web. 6 Dec. 2017.
- Beard, Alice Marie. "Historical Origins of Camp Fire." *Mahawe's Memory Book*, Alice Marie Beard, n.d. Web. 6 Dec. 2017.
- Boy Scouts of America. "Boy Scouts of America Traditional Membership Summary." Scouting Newsroom, Boy Scouts of America, 16 Jan. 2014. Web. 4 Dec. 2017.
- ... "History of Cub Scouting." *Boy Scouts of America*. Boy Scouts of America, 2017. Web. 6 Dec. 2017.
- ... "Terms and Style Items – 'S.'" *Boy Scouts of America*, Boy Scouts of America. 2018, Web. 2 March 2018.
- ... "The BSA Expands Programs to Welcome Girls from Cub Scouts to Highest Rank of Eagle Scout" *Boy Scouts of America*, Boy Scouts of America. 11 Oct. 2017. Web. 2 December 2017.
- ... "2016 Annual Report." *Scouting Wire*, Boy Scouts of America, 2017. Web. 6 Dec. 2017.
- Cauterucci, Christina. "Parents, Don't Let Your Girls Join the Boy Scouts." *What Women Really Think*, Slate Magazine, 23 Aug. 2017. Web. 8 Dec. 2017.
- Chirhart, Ann Short; Wood, Betty (2007). *Georgia Women: Their Lives and Times*. University of Georgia Press. p. 381. 2007. 1 March 2014.
- Ferguson, Sian. "4 Common Phrases That Demonstrate Internalized Misogyny." *Everyday Feminism*, Everyday Feminism, 3 June 2016. Web. 6 Dec. 2017.
- FONEWS. *Gender Equality Angers Girl Scouts*. Performance by Tucker Carlson, and Charlie Kirk, FOXNEWS, FOXNEWS, 10 Oct. 2017. Web. 7 Dec. 2017.
- Freedom From Religion Foundation. "Boy Scouts Must Stop Excluding Atheists." *Freedom From Religion Foundation*, Freedom From Religion Foundation, 12 Oct. 2017. Web. 2 March 2018.
- Girl Scout of the USA. "Juliette Gordon Low" Girl Scouts of the USA, Girl Scouts of the USA 2017. Web. 5 Dec. 2017.
- ... "Our History." Girl Scouts of the USA, Girl Scouts of the USA, 2017. Web. 6 Dec. 2017.
- Hanley, Robert. "Appeals Court Finds in Favor Of Gay Scout." *The New York Times*, The New York Times, 2 Mar. 1998. Web. 2 March 2018.
- Held, Amy. "Boy Scouts 'Exploring' Co-Ed Programming Provokes Girl Scout Ire." *NPR*, National Public Radio, Inc., 24 Aug. 2017. Web. 7 Dec. 2017.
- Kyaio, Leah R. "The Curse of Internalized Misogyny and Self-Sabotage – And How I'm Learning to Challenge It." *Everyday Feminism*, Everyday Feminism, 29 Jan. 2016. 8 Dec. 2017.
- Lee, Kurtis. "Here Is How the Boy Scouts Has Evolved on Social Issues over the Years – LA Times." *Los Angeles Times*, Los Angeles Times, 5 Feb. 2017, 8 Dec. 2017
- Little, Becky. "Boy Scouts to Admit Girls to Their Ranks." *History*, A&E Television Networks, 11 Oct. 2017. Web. 3 March 2018.

- Madden, Richard L. "A Woman Wins Her 14-Year Fight To Be Scoutmaster." *The New York Times*, The New York Times, 16 Feb. 1988. Web. 2 March 2018.
- Manfrin, Jennifer. "Area girls become the first in the region to join Cub Scouts." *Times Recorder*. 15 Jan. 2018. Web. 1 Feb. 2018.
- Merriam-Webster. "Gynocentric." *Merriam-Webster*, Merriam-Webster, Incorporated. 2017, Web. 8 Dec. 2017
- Miller, Susan A. "Growing Girls: The Natural Origins of Girls' Organizations in America." *Rutgers University Press*, 2017. 25 – 30. The Rutgers Series in Childhood Studies. EBSCOhost, Database. 3 March 2018.
- Scouts for Equality. "Welcome to Scouts for Equality." *Scouts for Equality*, Scouts for Equality, 2017, Web. 7 Dec. 2017.
- Shaw, Jazz. "Northern California Is A Magnet... For Girls Joining the Boy Scouts." *Hot Air*. 1 Feb. 2018. Web. 1 Feb. 2018.
- Supreme Court of Connecticut. "QUINNIPIAC COUNCIL, BOY SCOUTS OF AMERICA, INC. v. COMMISSION ON HUMAN RIGHTS AND OPPORTUNITIES ET AL. Leagle, *Supreme Court of Connecticut*. 1987. Web. 2 March 2018.
- Supreme Court of the United States. "BOY SCOUTS OF AMERICA V. DALE." *Legal Information Institute*, Cornell University Law School, 28 June 2000. Web. 1 March 2018
- Sutton, Joe. "Mormon Church Is Pulling Older Teens from Boy Scouts' Programs." *CNN*, Cable News Network, 11 Oct. 2017. Web. 3 March 2018.
- Toone, Trent. "Timeline: A Look at the Relationship between the LDS Church and Scouting." *Deseret News Faith*, Deseret News Publishing Company, 11 May 2017. Web. 2 March 2018.
- Urbanski, Dave. "Girls signing up in droves to become Boy Scouts in Northern California: 'We're both created equal.'" *The Blaze*. 1 Feb. 2018. Web. 1 Feb. 2018.
- Wendell, Bryan. "About the 'Belief in God' Requirement in Scouting." *Bryan on Scouting: A Blog for BSA's Adult Leaders*, Boy Scouts of America, 23 Jan. 2015. Web. 3 March 2018.
- Williams, Dana. "A Radical Thesis from a Dissident Eagle Scout: What's Wrong with the Boy Scouts of America." Dana Williams. n.d. Web. 9 Dec. 2017
- Yan, Holly, and Willingham, AJ. "Boy Scouts' Decision to Welcome Girls Isn't Completely Welcome." *CNN*, Cable News Network. 12 Oct. 2017. Web. 3 March 2018

Notes

¹ Boy Scouts of America has announced to accept cisgender girl members, meaning people who were assigned female sex and girl gender identity at birth. There has not been a report announcing the organization's stance on allowing transgender girls, or people not assigned female sex at birth, but gender identifies as a girl. All references to girl members in the Boy Scouts will be assumed to be cisgender girls, respectfully. Girl Scouts of the USA welcomes all girls into their organization, both cisgender girls and transgender girls. All references to girl members in terms of Girl Scouts of the USA will be assumed to include cisgender girls and transgender girls, respectfully.

² The leadership of a Cub Scout Pack is in the following order. For all packs, it is led by a Chartered organization, then Chartered Organization Representative, followed by a Pack Committee and Pack Trainer. For each individual Pack, there is a Cubmaster, Assistant Cubmaster, Cubscout Den Leader, Assistant Cubscout Den Leader, and Den Chief. As for the unit structure of Cub Scouts (aged six to ten), boys are in dens which spawns from a pack. In the den are boys with the same Cub Scout ranking. Dens

meet on a weekly or biweekly schedule, while packs meet as a whole monthly. For Boy Scouts, they are in patrols which spawn from a troop. The troops can be mixed between ages, ranging from eleven years old to seventeen years old, or have similar ages together. Troops meet weekly and have Patrol meetings during the troop meeting.

^a In 2010, 2,739,692 reported total traditional members. In 2016, 2,085,310 reported total traditional members. Traditional members include Tiger Cubs, Cub Scouts, Webelos Scouts, Boy Scouts, and Varsity Scouts. The numbers used were reported from the 2010 and 2016 annual report, respectively.

In *Game of Thrones*, You Win or You Die

>>> Saige Picone

Sansa Stark has been one of the major characters in *Game of Thrones* since its first season. She hails from one of the oldest and most powerful families in the fictional world of Westeros. She is deeply entrenched in the culture of Westeros and the subculture that comes from being born into a noble family. She begins her character arc at age thirteen in innocuous but unpleasant circumstances, and throughout the series she experiences a series of traumatic events, beginning with the public execution of her father. Sansa's desires evolve over the course of several years within the show. By using the lens of psychoanalytic concepts it's possible to analyze her character growth and desires. Mourning and melancholia and desire can all be applied to the evolution of her as a character and as a person.

However, she is not the only Stark child; she has four brothers: Robb, Jon, Bran, Rickon, and one sister: Arya. Her parents are Catelyn and Ned Stark. When we are first introduced to the Stark family, they are in Winterfell. Bran is practicing his archery with Robb offering instruction, Catelyn and Ned watching from a wall above and Rickon from the saddle of a horse. Sansa and Arya are inside practicing their stitching with other women from Winterfell. Jon is nowhere to be found. The introduction to their family dynamics are necessary to demonstrate that they are clearly *happy* here in Winterfell together, despite the tension between Catelyn and Jon. The family structure between them overall is one of safety, happiness, and discipline. All of the Stark children, Jon included, have grown up to have a strong moral compass. They've learned to be merciful, honest, compassionate, and strong leaders and warriors. They've learned to observe the world around them, learn constantly, and deal out justice *only* when it's deserved, not when they feel threatened or when they want to flaunt their power to put fear into others. Sansa's upbringing is what contributes to the kind of young adult she becomes six seasons later. While she has become more a reserved, cynical, eighteen-year-old by season seven, she and her siblings are still intrinsically good people because of the values that have been instilled in them. They certainly become *complicated* characters, and *complicated* good people, but overall one could argue the Starks will always be relatively good people compared to other characters.

Like many characters raised in this specific culture in Westeros, Sansa is very family oriented. She does things for her family or because of her family. Family loyalty and pride is everything. Unlike most characters, Sansa doesn't seek power by wanting to rule from the Iron Throne. She becomes interested in reclaiming Winterfell from others who want to become Wardens of the North, taking control of her life again, and learning to play political games to outmaneuver other manipulators in the show. Sansa desires to reclaim a title meant for her by reclaiming the political power meant for her; as a result, she will be able to fulfill her desire, which is being able to protect herself and her family from tormentors.

Unlike Arya, or other women on the show, Sansa actively enjoys the world she was born in. Catelny raised Sansa to be a suitable wife, a proper noblewoman, and to make the most of the choices that others make for her. She adores love ballads and sewing. She dreams of marrying someone she can learn to love from a powerful family. She is a traditionally feminine prepubescent girl. Sansa is also very spoiled and shallow in season one. She's not learned to play political games or manipulate people to ensure she reaches her goals.

In season one, Sansa and Arya accompany their father to King's Landing, the capitol of Westeros, as he has been chosen to be the Hand of the King (an advisor). From Sansa's perspective, she has already reached the pinnacle of her existence at the tender age of thirteen. She's a wealthy noblewoman from a powerful, old family and has acquired every skill and mannerism that that position entails. Not only that, but she's happily betrothed to marry the next King of Westeros: Joffrey Lannister. He seems to like her just as much as she likes him. Everybody seems to approve of the betrothal. Ned later discovers hints that Joffrey Baratheon may not actually be Robert's child. His suspicions are eventually confirmed: the child is Cersei's and her twin brother's, Jaimie. When Ned confronts Cersei about it, he tells her that he is going to tell her husband Robert what he knows. This leads to his eventual imprisonment and public execution in King's Landing on charges of treason.

Desire

Fink describes desire as something that "springs from lack. If one were given everything one asked for, would one want anything anymore? A spoiled child, who is always given whatever it requests, typically complains of boredom" (44). In a later chapter, he makes mention that "human desire, strictly speaking, has object" (51). Satisfaction has no object; when you get what you want, you "cannot *want* it anymore because you already have it" (51). Desire essentially wants to keep furthering itself through continuation, he argues.

Sansa's first tangible desire she has is Joffrey. In the episode "Winter is Coming," King Robert suggests to Ned that they betroth their eldest son and daughter in a private conversation they have with each other. Later in the episode, Sansa sits while Catelny braids her hair. Sansa is plain about how she feels. "Do you think Joffrey will like me? What if he thinks I'm ugly? . . . He's so handsome. When would we be married? Soon, or do we have to wait?" Catelny points out that Ned hasn't agreed to the betrothal. Sansa pleads with her mother, saying, "Why would he say no? He'd be the second most powerful man in the kingdom." It's Catelny's turn to remind her that both Ned and Sansa would have to leave home. Ned would also have to leave Catelny behind. This doesn't seem to bother Sansa much: "But you left your home to come here. And I'd be Queen someday. Please make Father say yes! Please, please! It's the only thing I ever wanted."

If we were to look deeper into Sansa's comments, the first thing to note is that she implies a lot of things with her comments to her mother. The Starks are a wealthy and noble family; they have many things most families don't. We never see Sansa complain about being bored. We know instead that she is full of romantic notions about life. She expects to see them happen in her own. Unconsciously or not, Sansa wants her life to be pretty and nice. To resemble a love ballad. She wants everything around her to be this way, and will keep wanting that for, as far as she knows at that point, the rest of her life. Her desire to marry Joffrey will end when they become married, but the marriage will continue to fulfill all other desires she will ever have.

After her father's public execution, Sansa's desires change, and radically. Her main desire becomes survival. From season two onwards, Sansa quickly loses her old view of the world. She is now stuck in King's Landing knowing that her brother Robb is a traitor and a usurper as he's a successful, popular general leading a rebellion against the royal family in King's Landing. Catelyn is helping him. As far as she knows, her youngest brothers Bran and Rickon are dead at the hands of Theon Greyjoy. And as far as Sansa also knows, Arya has been missing since their father's execution, meaning she is likely dead. Sansa finds herself very much stuck with people who hate her and her family. During this time, her game becomes survival. Sansa knows her life only has worth as long as Robb is alive. But even she knows she can't depend on him; eventually he might die. He might not be able to get her out of King's Landing. Sansa's entire life, after this, has to be about aligning herself with people who can help her. It's why she does seem to eventually begin to realize that she is a pawn in other people's political games, but she has the potential to be so much more. It makes a plausible hypothesis for why she decides to flee the capital with Littlefinger after Joffrey is poisoned and killed at his wedding to Margaery Tyrell in season four.

Littlefinger, or Lord Petyr Baelish, is arguably behind all the major conflicts in the show just because he wanted Catelyn Stark, and she would never return his affections. He takes Sansa first to the Vale where her aunt Lysa resides, and later kills Lysa by pushing her through the Moondoor. Her death, however, only takes place after they are married and Petyr is able to become the guardian of Sansa. By becoming Lord of the Vale and guardian of Sansa, Petyr is effectively able to control both the Vale and Winterfell.

Aside from personal survival, Sansa's other desires also begin to manifest very subtly: she wants home to Winterfell, the only place she feels safe (and reclaim it from House Bolton). In this way, she would become Lady of the North and would therefore command it. By being in this position of power, she would be able to turn the tables on Littlefinger, who's been holding her captive since they left King's Landing. While she never addresses the first two desires until season seven, and the last desire until right before Petyr's execution, it's heavily implied throughout the show. We know that she has been abused, taken advantage of politically and sexually, and been lied to. Sansa wants to feel safe and Winterfell is the only place she has ever felt safe in. It's her home, and she plans to return there.

Sansa also knows that Petyr will take her back there eventually. He maneuvered pieces politically to be able to be bound to Winterfell. He admits as much to her before he kills Lysa, saying that he always loved her mother, and he loves her lookalike, Sansa, too. In order to appease Sansa, he'll take her back there.

Mourning and Melancholia

Sansa embodies the analysis that Freud presents in his essay about mourning and melancholia. While she is forced to experience multiple traumatic events, three notable experiences are the public execution of her father, the time she spends in King's Landing, and her marriage to Ramsay Bolton, all of which contribute to first her sense of mourning, and later to her melancholic state. Melancholy is the "reaction to the loss of a loved person, or to the loss of some abstraction which has taken the place of one . . ." (243). It is essentially the mourning of losing an attachment to an abstract concept or a very literal and real person or object. Freud proposes that the attitude of melancholy (and by default, mourning) is a "de-parture" from your regular disposition. It is overcome after an interval of time. Freud claims

that mourning can typically be overcome without producing a state of melancholia in someone. One can cease to have an attachment to the lost object or person when the mourning period has ended.

Had she not been held hostage in King's Landing for two seasons, Sansa would have been able to at least somewhat work through the death of her father. However, she spends the two seasons in King's Landing held hostage, she can't. She works to appease Joffrey as seen in the episode "The North Remembers", when she says, "He is – a fool. You're so clever to have seen it". We know that Sansa doesn't really think this; the only reason she spoke up at all for Ser Dontos is because she didn't want to see him choke to death on wine on an order from Joffrey. In a later episode, "The Old Gods and the New", Joffrey is scoffing at his younger brother Tommen for crying, when they come to watch Myrcella off on the day she's to sail for Dorne. "I saw you cry," Sansa says quietly to Joffrey. Joffrey asks her what she said; she quietly and quickly lies demurely, "My little brother cried when I left Winterfell . . . It seems a normal thing". Joffrey's response is to say, "So?" and point out that because Sansa's brother isn't a prince, her comment was irrelevant. Openly crying to express grief isn't alright in royal society.

Westerosi society is wildly different from the twenty-first century Western society we know. But Sansa understands that crying when feeling grief or loss is a normal thing, even if it appears shallow. Remarkably, however, we don't see Sansa mourn her father by crying. Nor does she cry about her hostage betrothal to Joffrey, and later on, her hostage marriage to Tyrion Lannister. This is because Sansa's true feelings aren't allowed to exist publicly for as long as she remains in King's Landing. The only person she can comfortably express anything to is her handmaiden, Shae. In the episode "A Man Without Honor", we know exactly what causes them to grow close: Sansa got her period. It's an innocuous event that most forget about, but to both Sansa and Shae, it's an emotionally charged situation that brings them together. Shae now knows that Sansa isn't a maniacal highborn woman and vice versa. This event traumatizes Sansa further because she doesn't want to be bound to the ruthless Lannisters more than she already is. They hate her, they don't trust her, but they want to keep her hostage because in the event that Robb dies in battle, she becomes "the key to the North". Sansa is next in line to receiving full control of Winterfell. It's enough of a struggle for her to mourn Ned's death, but having to do so while trapped with a family that's using her and holding her hostage makes this near impossible for Sansa to work through. Her grief doesn't have an end and so she becomes melancholic.

Melancholia is a related, though a pathological, condition. Freud proposes it is a state of profound mourning. Disinterest in the world, lack of self-regard, loss of ability to love, expectation of punishment, self-reproach, and painful dejection (244) are what distinguishes melancholia from melancholy. Within melancholy, there is a known loss, and you therefore work through your sense of mourning consciously. With melancholia, the loss is unknown and you yourself are consumed by this state of being. The person suffering from melancholia therefore cannot explain why he finds the loss so disturbing, Freud notes. Melancholia and melancholy "will result in a similar internal work" (245).

Sansa's melancholic state is pronounced especially in seasons four and five. Her interactions with Petyr and her Aunt in "Mockingbird" and "The Mountain and the Viper" demonstrate this. However, both episodes also show that Sansa is not a victim. She may be irreparably sad; she may have a hard time trusting people – but she is starting to understand

how to play political games to get what she wants. In “MockingBird”, Sansa talks to Petyr about her guilt over smacking Robin, her younger cousin. She expresses sadness over the fact that she’ll never see Winterfell again, and Petyr remarks, “A lot can happen between now and never.” She abruptly changes the conversation, asking him why he killed Joffrey. Petyr’s reply almost makes it sound like a confession: “I loved your mother more than you can ever know. Given the opportunity, what do we do to those who hurt the ones we love?”.

Unfortunately for Sansa, her Aunt Lysa has a very twisted view of reality. In the same episode, Lysa muses to her niece that she doesn’t know how long the fall is from the Moondoor in the Eyrie to the ground. Just that when people fall from it, it’s like watching an egg splatter on the ground. Lysa turns to Sansa and says, “I know what you did”. Sansa has little time to assume Lysa is referring to her hitting Robin; she goes on to say that Sansa shouldn’t play coy. She saw her niece kissing Petyr. Lysa goes so far as to call Sansa a liar and a whore, exclaiming loudly that Petyr is hers and she loves him, as she forces Sansa’s head over the Moondoor. Disturbingly, Lysa screams that people who stand between herself and Petyr end up dead, implying she has no problem killing her perceived competition (again: Sansa is a traumatized minor who experienced a form of sexual assault from Petyr). Petyr comes in right when Lysa is yelling at Sansa, “Look down; *look down!*”. He calmly asks her to put Sansa down. But Lysa is hysterical, saying that Sansa will never love him that she’s lied and killed for Petyr because she loved him and loves him still. Petyr tries to appease Lysa by saying, “I’ll send her away . . . I swear by the old gods and the new”. This appeases Lysa enough to let go of Sansa, and for Petyr to come to the former woman, saying, “‘I’ve loved one woman in my entire life . . . only one.” Lysa smiles, thinking it herself, only to look shocked when he says, “Your sister” right before pushing her out of the Moondoor. Sansa is understandably further traumatized after this. She came to the Vale with Petyr because Lysa was in a defensible position and could protect her. The Vale and the Eyrie would never be home to Sansa, but she would be safe there and she would be with family. Having a family member threaten murder because of irrational jealousy, contributed further to Sansa’s melancholic state. She rarely smiles, rarely cries. She speaks monotonously about what has happened to her, as if it happened to another girl. The viewer knows that she became extremely traumatized by being taken advantage of, lied to, used, and threatened that Sansa struggles to cope as a result. Turning inwards to her thoughts and desires is the only way she currently can.

The very next episode, “The Mountain and the Viper” is a turning point in Sansa taking control of her life. The Vale Knights are looking into the death of Lysa Arryn, stating that she never would have killed herself by choice and left her son Robin behind. They find it strange that within days of Petyr’s arrival, he and Lysa are wed, and she suddenly dies. The Vale Knights want to speak with Sansa. Not only was she a witness, she is also legally Petyr’s niece. He comments that her wits are scattered, but they insist and bring her in.

Sansa turns to Petyr and says timidly, “I’m sorry, but I have to tell the truth”. The viewer will initially assume that *this* is Sansa’s moment to finally talk about the amount of trauma she’s been through, that Petyr is holding her captive. She says that Petyr has told a lot of lies in order to protect her. “Since my father’s execution, I have been a hostage in King’s Landing, a plaything for Joffrey to torture or Queen Cersei to torment. They beat me, they humiliated me, they married me to the *Imp*. I had no friends in King’s Landing. Except one. He saved me. Smuggled me away when he had the chance.” Sansa goes on to defend Petyr. Her defense is strong enough to soothe their suspicions, but not so over the top that

they believe she is twisting the truth about what happened to her in the Vale. Sansa has finally learned to align herself with people who can help her in season four, and it shows. She understands that she has a lot to learn about how to maneuver people and think five steps ahead of everybody else in order to fulfill her desires. Sansa lies for Petyr because she needs him. Petyr is a force to be reckoned with. He's very shrewd and would take Sansa down with him should he ever lose his power or, if it seems like it, his life. She knows that he is a valuable ally. Besides Jon, she has no family she can turn to. Winterfell is ruins. Petyr smuggled her out of a hostage situation in King's Landing, for which she still has residual gratitude. He gained power and influence by doing that, as he is now the Lord Protector of the Vale. Sansa knows that she may not like Petyr, but saving him is crucial for her survival. He is the only one who can teach her what she needs to know about protecting herself. She knows also that Petyr shares her desire to see most of the Lannisters burn. She knows that he has feelings for her. She may think that there's a chance she'll go back to Winterfell. One can't project power from the isolated Vale, or the ruins of Harrenhall. But he can use both to his advantage. At this point in her life, Sansa may be starting to plot out how she can manipulate Petyr into doing what she wants, but for now, her only clear long-term desire is still survival. To do that, she still needs to lay low, observe, and learn from Petyr.

In season five, Petyr fulfills one of Sansa's desires. She's gotten half of what she wants in that she is finally back in Winterfell, and it is no longer in ruins. Unfortunately, she is only here to be Ramsay Bolton's betrothed. Sansa is observant enough to know that he does not mean her well. Whether or not she realizes how cruel he actually is prior to their wedding remains up for debate. Where Joffrey was impulsive and could be influenced by Cersei and Margaery, Ramsay is neither of those things. He is a master manipulator; the viewer already knows that at this point in the show Ramsay has already psychologically and physically broken Theon. Ramsay comes very close to breaking Sansa by repeatedly sexually assaulting her, beginning on their wedding night in "Unbowed, Unbent, Unbroken". Sansa's repeated assaults reinforce her melancholia. She has a lack of interest in the world beyond wanting to escape her imprisonment in her room (she points out to Theon that he owes her, in later episodes. She is locked in her room all day, with no way to communicate her distress to those still loyal to her in Winterfell. She has no company except when she sees Theon or Ramsay, and the latter comes in the evening to assault her). Sansa mourns the loss of her relationship with Theon and her loss of her ability to trust others.

While Petyr has proven himself to be shrewd, it was unlikely he knew about Ramsay's nature. However, even if Petyr had known, it's safe to assume he would have used Sansa as a pawn anyway. Sansa is Petyr's pawn, as far as he's concerned, and he wants to use her in his quest for power. Petyr knew Sansa would be safe at Winterfell in the sense that she wouldn't be killed; the Boltons needed her marriage to Ramsay to legitimize their position at Winterfell. However, considering from Sansa's perspective: this is the final nail in the coffin that Petyr truly doesn't care about her. In this season, we understand fully that Sansa also *has* to turn inward to survive, not just learn how to play in the game of thrones. She experiences painful dejection because she feels very abandoned (by Petyr), alone, and helpless. Theon is reluctant to help her escape or communicate her distress subtly for fear of punishment (going only so far as to warn Sansa about Ramsay's nature). But this is also a season in which Sansa truly starts to shine as a young woman taking control of her life. Not only does she convince Theon to help her, they both end up escaping Winterfell and heading north to

the Night's Watch. Sansa doesn't need to tell anybody she's not going to be a pawn in someone else's game; her actions speak for her. Sansa is still clearly traumatized and melancholic, but she continues to survive because that's who she is: a survivor.

Most of Sansa's character arc, starting in season four, is ruled by both her desires, which are basic in nature: take back Winterfell, her political power, and execute Petyr Baelish. In taking back her home, she will become Lady of the North. This position will allow her to keep herself safe from being used as a pawn in other's people's games. Not only that, but by the time Sansa is in her home in a position of power, she must know that she'll have learned a lot about maneuvering and manipulating people. To do that, she needs Petyr as an ally. Sansa knows what she wants and once she leaves King's Landing, she spends her time aligning herself with people who can help her first learn how to play the game of thrones, and then those who can help her reclaim Winterfell. Of course, she doesn't always meet her desires in a socially acceptable way (she wants Petyr dead, and so he dies eventually). But Sansa doesn't go out of her way to achieve her desires in an immoral way. She has to find a middle ground or gray area when fulfilling her desires.

Sansa's long-term game becomes survival in *Game of Thrones*. She is a remarkable character in that she starts the show as a traditionally feminine woman who doesn't necessarily know that her romantic notions aren't what life is actually like in Westeros, and she is allowed to stay feminine. Absolutely *none* of her siblings would have survived what she did because Sansa understands how important self-restraint and observation is. She can't confront people in an aggressive and emotionally charged state; she knows she'll die. In the first three seasons, she knows she can't out-manipulate someone like Cersei, and until season seven, she doesn't try to take Petyr by surprise. Sansa notes dryly in season seven to Petyr, "I'm a slow learner, it's true. But I learn". How very true it is. Sansa's emotions and her reactions to her situations are what drives her forward in the show. She hates being a pawn so she must find a way out of that situation; she hates being forced into arranged marriages with abusive men so she must find a way out of it. Sansa is not, however, ruled by her emotions. She is ruled by her desires. In order to fulfill them, she knows she needs to learn about manipulation and maneuvering people; she needs to sort out who can help her achieve her goals (in the short term and long term); she needs to know who she can convince to help her. It's a testament to who she is that Sansa manages to not only survive, but thrive in *Game of Thrones*.

Bibliography

- Fink, Bruce. *A Clinical Introduction to Lacanian Psychoanalysis: Theory and Technique*. Harvard University Press, 1997.
- Freud, Sigmund. *Five Lectures on Psycho-Analysis*. W.W. Norton & Company, Inc. 1909.
- Freud, Sigmund. "Mourning and Melancholia." *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, translated and edited by James Strachey, volume 14, London: Hogarth Press, 1958. 237-258.
- Benioff, David & D.B. Weiss, creators. *Game of Thrones*. HBO, years show ran (2011-present)

"We're all pretty bizarre": An Ideological Analysis of John Hughes' *The Breakfast Club*

>>> Kendall Gribble

...And these children that you spit on,
As they try to change their worlds,
Are immune to your consultations.
They're quite aware of what they're going through...

—David Bowie, *Changes*

The opening credits of John Hughes' classic film *The Breakfast Club* close with these lyrics from David Bowie, setting the tone for a triumphant coming-of-age story. The point of departure of Hughes' film is deceptively—and perhaps even melodramatically—simple: five students at Shermer High School must endure an entire Saturday in detention for their transgressions. These five students have little in common, representing the various “types” one might find in a large high school: Andrew Clark, the jock; Claire Standish, the princess; John Bender, the criminal; Brian Johnson, the nerd; and Allison Reynolds, the basket-case. Over the course of the film, Hughes introduces each of these characters' backstory, struggles and personality. In so doing, we see how the stories of these five unlucky students—and the time they spend with one another on a single day—illuminate larger ideas related to the human psyche and to the way subjects have their desires and identities defined for them by an oppressive and totalizing ideological system. In this paper, I will show how Hughes' *The Breakfast Club* exemplifies—or puts into play—some fundamental concepts within psychoanalysis as a means to stage the terms by which subjects can redefine their identities and separate themselves from the dominant orthodoxies of the ideological system of meanings in which they are captured.

The High School Ideology of “Cliques”

One of the main themes that arises from *The Breakfast Club* is that of social cliques within the sphere of high school, although Hughes' film was not the first to dive into this involved topic. Mark Waters' *Mean Girls*, a popular teen movie from 2004, precisely depicts a kind of feudal hierarchy within the social setting of high school, where even where you sit in the cafeteria can wholly define you.¹ Throughout Hughes' film, Andrew, Claire, Bender, Brian and Allison all reinforce clichés of their own group, but they also begin to blur the lines and tear down the institutionalized expectations that these groups uphold.

Hughes creates a world in which the ideology of cliques determines the lives and statuses of teenagers depending on which respective group they fall into. These rigid identi-

ties congeal and distribute social power unevenly, making high school an awful experience for some. Sometimes, high school is even viewed as representative of a microcosm of the world at large. The function of ideologies, according to psychoanalyst Slavoj Žizek, is to produce conformity within a social field regarding dominant beliefs and practices. Ideology offers up an identity to the subject who identifies with it. This identity solves a fundamental question related to desire: what do I want? Who am I for the Other? It produces an image with which to identify: a way to say, “That’s me!”

Most people simply believe that the words which name their identities or the desires that determine their values and behaviors are simply natural, that they existed inside us all from the beginning. But for Žizek (and psychoanalysis), these words and desires are the *outcome* of a process. In this process, the subject is “hailed” or “addressed” by certain words— is dictated to desire and value certain things. At first, this hailing is perceived by the Subject as confusing or nonsensical; the Subject understands that he or she is being addressed by the Other, but does not know the meaning of the address. Only after a duration of time does the Subject then embrace what the Other says is the meaning of the call. Here, one’s social identity is thereby cemented: The Subject now experiences themselves as *a* Man or Woman, an American, a Consumer, an archetype, and so on. For psychoanalysis and for Hughes, there are corrosive consequences to this process—consequences that have Hughes interested in the ways a Subject might exist again in the space *between* the initial “hailing” by the Other and the definitive embrace of the identity that the Other has in fact foisted on the Subject.

Within Shermer High School, the nature of ideology is toxic to the permeable minds of teenagers, and no social circle is safe from the pressures and expectations that are thrust upon them. The wealthy, good-looking cheerleader/jock types are placed on pedestals and expected to always look and be the best, nerds are expected to excel above everyone else in classes, and outcasts are expected to stay off the radar and out of everyone’s way. These groups remain separate entities, with individuals never meant to stray from their friend group or even say “hi” to someone of whom their friends do not approve.

Žizek’s entire theory argues that, while subjects are interpellated by ideology and forced to recognize themselves in that call, this interpellation never comes off without a hitch. That call normally exists as a Demand or command: be this way, be that way, do *not* be this way. In some cases, the Demand is met with no opposition and the interpellation is entirely successful. An example of this would be the “popular” kids, the athletes and prom queens, who appear to others as whole. It is also important to note that this age demographic leaves the students susceptible to the Parental Others’ demands, which work just as adamantly at molding subjects according to their views and desires. However, Žizek finds that a subject always maintains the power and ability to reject the Demand of the Other. One can change who one is; we think the popular kid is whole, but in fact, privately, they too have their moments of existential angst and vulnerability. The question is whether or not they can ever reveal it, or act to change their identity on the basis of that vulnerability. This process, of course, can be extremely difficult, but it is—for Žizek and for psychoanalysis—not impossible. Hughes’ characters offer a critique of the ideological demand of the Other, and as the film plays out, the concept of ideology dissolves into the background as these forced “labels” or signifiers of each student’s identity lose their efficacy. Even the narration within the very first

scene of *The Breakfast Club* establishes the stereotypes that are born from the ideological nature of forced identities:

Saturday, March 24, 1984. Shermer High School, Shermer, Illinois. 60062. Dear Mr. Vernon, we accept the fact that we had to sacrifice a whole Saturday in detention for whatever it was we did wrong. What we did *was* wrong. But we think you're crazy to make us write this an essay telling you who we think we are. What do you care? You see us as you want to see us; in the simplest terms, in the most convenient definitions.² You see us as a brain, an athlete, a basket case, a princess and a criminal. Correct? That's the way we saw each other at seven o'clock this morning. We were brainwashed (*The Breakfast Club*).

While this monologue establishes the social setting of Shermer High, it also makes a move regarding the Other and its desires, marking it as the force that divides and defines who the subject is. The gist of this monologue begins to relay these Subjects' recognition of the way they have been interpellated by Ideology. It's as if the five are saying, collectively, "You see us how *you* want to see us." As all the students get dropped off for their punishment in this opening scene, the audience gets an initial, snapshot glimpse into each of their lives at home. From there, Hughes develops each character in opposition to the ideologically-informed identity they have assumed—an identity in which their ego is invested.³

"Athlete"

Andrew Clark (Emilio Esteves) plays the quintessential, golden-boy athlete of the film. He is a star wrestler whose initial concerns seem to solely revolve around missing his next "meet." Andrew represents the work of a classic, aggressive masculine ego⁴ within his ideological identity, as he frequently asserts his dominance and machismo over the other students. The other students frequently refer to him as "Sporto," stripping him of an individualized identity outside of his connection to sports, and in the moments in which his masculinity and strength are questioned, we see him lash out aggressively. His ego has been preconditioned to this aggression, and seeing as his entire identity and personhood are encompassed by the label of athlete, he cannot help but react defensively so as to fortify his ego. While the viewer is led to believe that Andrew represents typical masculinity, his later thoughts and actions speak to a deeper level of his personhood, revealing a sense of "unplugging" from the clique ideology.

As Andrew sits dejectedly in the passenger seat of his dad's truck delaying the arrival of detention, his dad states, "Guys screw around, there's nothing wrong with that, except you got caught." To seemingly justify whatever actions brought Andrew to Saturday detention, his father shifts the focus from his son's character and wrong-doing toward the effects these actions might have on his athletic future and scholarships. Paternal pressure shows itself here, adding to the weight of pressures from being a star athlete, as Andrew's only reply to his father is "Yeah, Mom already reamed me, alright?" He is visibly frustrated with the continued lecturing, and his father's "boys will be boys" philosophy, a weak argument meant to support the idea that the negative actions of men are out of their control. The key here is to see how Hughes sets up this masculine, father-son dyad only to tear it down later in ways that are liberating for Andrew.

One of Andrew's most pivotal, transformative moments is when he reveals what brought him to detention. Allison (Ally Sheedy), the basket case, states that Andrew's bizarre-

ness stems from the fact that he cannot think for himself. He admits that Allison is right, and tells the others how he taped a boy's "buns" together in the locker room a few days prior: "The bizarre thing is, is that I did it for my old man. I tortured this poor kid because I wanted him to think I was cool." Andrew's epiphany regarding his dad's influence over him reinforces the idea of the masculine ego being idealized. The weakness of the other boy in the locker room caused Andrew to target him. His father's harsh words rang in the back of his mind: "I got the feeling that he was disappointed that I never cut loose on anyone... And I started thinking about my father, his attitude about weakness. And the next thing I knew, I jumped on top of him and started wailing on him, and my friends, they just laughed and cheered me on." While Andrew's actions clearly cause him to regress into the masculine ego, Hughes also stages his recognition of the Other's feelings. Andrew so desperately wants to escape his father's oppressive, star-athlete ideology, marking a true realization in the person he wants to be versus who he is forced to be. Cracks appear throughout the masculine ego Andrew is expected and urged to exemplify by his father's injunction that he be strong and not weak.

"Criminal"

John Bender (Judd Nelson) is also a reflection of the masculine ego at work, even more so than Andrew in terms of aggression. Bender embodies the negative identity of "criminal," with Hughes characterizing him as a swearing, brutish "asshole" through almost the entirety of the film. The first image we get of Bender from the opening scene is one of solitude and superiority; he stomps on screen, not stopping for an incoming car, adorned with sunglasses and an oversized coat, with both objects being reminiscent of defense mechanisms. His attitude is meant to exude a sense of *laissez-faire*, with one student stating fear of acceptance as the cause of the jabs he makes at clubs and activities he is not a part of. However, part of Bender's persona is due to the clique in which he belongs, which, according to Andrew, makes him invisible. As Andrew derisively puts it, "If you [Bender] disappeared forever, it wouldn't make any difference. You may as well not even exist at this school." From his high social standing, Andrew does not have this same problem. Someone who is invisible does not have the same opportunities to be accepted as the prom king or queen, inhibiting Bender from severing ties from his ideological identity.

Bender's character tends to function with more *id*⁵ than the others, as his earned "criminal" label must be burnished by his excessive rebelling and acting out. His unconscious instincts lead him to talk out of turn, antagonize Principle Vernon (Paul Gleason) ("Does Barry Manilow know you raided his wardrobe?"), bring weed to smoke in the library, sneak out of the storage closet Vernon locks him in, and lash out at any critique of his character, family life or friend group. As Boothby puts it, "the threatened ego lashes out against the other in a desperate attempt at self-preservation" (126). While he continuously breaks rules and challenges Vernon's authority, he procures more detention time (seven weeks of it, to be exact), but you can physically see in his eyes the attempt of his *superego*⁶ to hinder the *id*'s impulse of talking back. He *wants* to shut up, the other students even encourage him to, but the rebel identity that he has had thrust upon him so as to have *some* social identity or to gain recognition by the Other will not allow his ego to function sensibly.

Bender's mixture of a defensive and joking manner reinforces the idea of masculine aggression and its ties to repressed sexual desires. Boothby explains the work of aggression within boys, noting that they "tend to take with them into later life a rigid and inflexible char-

acter shell that tinges their relations with others with aggressiveness" (110). Their masculine psychology burdens men with "a range of psychological and interpersonal challenges that often work to the detriment of everyone," and in this way, Bender's aggressive identity takes a toll on the other students, especially in terms of drawing out their individual ids (110). Hughes makes an interesting move when he depicts Bender's breakouts of rage, which tend to occur when threats are made to his ideological identity or when his home life is brought up. His home life and upbringing, like those of the other students, have lasting effects on the development of his identity and are evident in the scene where he acts out a day in his life.⁷ In his reenactment, Bender takes on the personas of his parents, stating:

Bender: My family? Oh, that's easy.

[As Father]: Stupid, worthless, no good, goddamned, free loading son-of-a bitch! Retarded, big mouth, know-it-all asshole jerk!

[Interjection as Mother]: You forgot ugly, lazy, and disrespectful!

"Father": Shut up, bitch! Go fix me a turkey pot pie!

Bender: What about you, Dad?

"Father": Fuck you!

Bender: No, Dad, what about you?

"Father": Fuck you!

Bender: No, Dad, what about you?!

"Father": Fuck you (mimics the act of Father punching him)!

This scene comes to a dramatic climax as Andrew questions the validity of the story Bender just told. Bender reveals a cigar-sized scar on his arm from his father's abuse, but what remains more severely ingrained in him is the example of masculine identity his father showcased his whole life. This is the "masculine ideology" Bender is forced into from an infantile state, and his inability to escape it follows him into the social pyramid of Shermer High. In a later scene, however, Hughes gestures at a shift in Bender's identity as he starts to let the Other in, not only intimately in terms of Claire, but also emotionally. The accounts of his home life are heart-wrenching but incredibly formative for his masculine ego, making room for changes in identity over time as more outside factors shape him. The vulnerability he reluctantly reveals supports the way in which *The Breakfast Club* demonstrates and challenges the psychic investments many boys and men make in the stereotypical behaviors that define masculinity in most high schools.

"Brain"

Brian Johnson (Anthony Michael Hall) is the sensible voice of reason among the other male personalities. His blatantly ironic name forces him into the geek canon, where even Bender makes jokes about "life at Big Bri's house." Someone forced into the same ideological identity as Brian is thought to lead a perfect, cookie-cutter life because, in the words of Bender, he is "a parent's wet dream." Intelligent, school-oriented people always come from a nuclear, 1950's-esque, suburban family, right? The commonly accepted assumption that "nerds" do not face any problems in their home life exists because most teenagers are rewarded with certain freedoms (by their parents) when they excel in school, while those who do poorly are punished or looked down on. However, Brian proves the falsity of this assumption: "It's like me, you know, with my grades. Like, when I step outside myself kinda, and when I look in at myself, you know? And I see me, and I don't like what I see, I really don't."

Not everything in Brian's life is so perfect after all. Hughes incorporates Brian's mother into the opening drop-off scene to support Brian's harsh view of himself and reveal the constant parental pressure to which he is subjected, which is in fact not the picture-perfect relationship Bender pokes fun at:

Mrs. Johnson: Is this the first time or the last time we do this?

Brian: Last.

Mrs. Johnson: Well get in there and use the time to your advantage.

Brian: Mom, we're not supposed to study; we just have to sit there and do nothing.

Mrs. Johnson: Well mister, you figure out a way to study.

In another early scene, Brian attempts to dispel preconceived notions of nerds, telling Bender, "I don't like my parents either, I don't. I don't get along with them. Their idea of parental compassion is just, you know, wacko!" His ego seems to more accurately reflect the features of the feminine ego as opposed to masculine, where in the female ego, there is an emphasized focus on the Other's desire. Hughes here exemplifies the psychoanalytic uncoupling of gender and biology, which is to say that anatomy has little to do with the way a subject relates to the Other. As Boothby puts it, "every human individual, male or female, is a psychological composite of masculine and feminine elements" (143). A scene that exemplifies this theory is when Brian and Andrew, both at different times, cry, revealing their sensitive nature and the toll such pressures can take on even the masculine ego. Their crying also marks another blurred line between the divided groups. In this way, Hughes sets Brian apart from the typical male specimen that is so ideologized within a high school setting, forcing him into a lesser social group.

Brian, as the subject, seems to care very deeply about how others see him, and there are multiple moments where the audience sees his attempt at fitting in with the other students: wearing Bender's sunglasses, smoking weed with the rest of the group, lying about sleeping with Claire out of fear of his virginity being revealed. However many attempts he makes, he simply does not belong (like Claire says, "academic clubs aren't the same as social clubs"), and the Others consistently remind him to which group he rightfully belongs.

"Princess"

Claire Standish (Molly Ringwald) almost consistently represents the female ego⁸, as she lives her life by satisfying (but mostly repressing) her desires in a way that is socially acceptable. Claire's feminine ego is challenged throughout *The Breakfast Club* as it works to defend itself from the nagging impulses of her id, which is still very much present despite her superego's best efforts to repress it. To avoid being perceived as promiscuous, she abstains from sex, but her id (or her desire for some illicit, libidinal pleasure) shows through when she is the first to leave and go smoke weed with Bender. You can see how the Breakfast Club itself functions as an alternate social space that allows these kids to pursue forms of pleasure, or to suspend the normal terms of their identity. For such a pristine girl, this suspension is out of character for her ego to accept, but her desire to break out of the proper, princess mold and give into temptation overshadows the power of her rational superego.

She is prototypical of the "princess" label given to her, which Hughes showcases in many ways. Bender frequently refers to her as "Cherry" and "Prom Queen," which attaches her personhood to the virginal, stuck-up princess everyone assumes her to be. Her snobbish

attitude is affirmed from the first scene as she pleads with her father: "I can't believe you can't get me out of this. I mean, it's so absurd I have to be here on a Saturday! It's not like I'm a defective or anything." Her bias against students in detention is clear, as she expresses that those who break the rules are beneath her. We find out from her father that she received detention for skipping class and going shopping, an all-too-cliché action. What a typical, spoiled princess, right? Hughes' move to include Claire's father's car (a shiny BMW) in this short scene through a slow, panning up shot, also reinforces the spoiled stereotype people know her to maintain.

Claire is an interesting character when looking through an ideological lens, because she, out of all the other students, seemingly changes the least, as if her ideological interpellation came off without a hitch. Her reliance on social status and pleasing others is nearly unbreakable, but the shifting of everyone else's identity causes minor alterations to her personhood. In a particularly heated conversation between Claire and Brian, he calls her out on being incredibly conceited. She is brought to tears over his judgement, explaining: "I hate it. I hate having to go along with everything my friends say... I don't know [why]. You don't understand. You're not friends with the same kind of people... You just don't understand the pressure that they can put on you." Claire is visibly upset that she is forced to think exactly like her friends, but the fear of being outcast from the elite group renders her unable to speak up for herself in front of those friends. Brian, of course, understands external pressures all too well, and reveals to the group what brought him to detention: he was caught with a flare gun in his locker, which he intended to use to end his own life. What brought him to that decision was his failing grade in Shop class, something for which his parents will not stand. While Brian's parents were the ones forcing harsh expectations on him, it bonds him to Claire's situation with her friends, showing how they are both under immense external pressure to be a certain way.

Claire's home life puts her in the middle of fighting parents, and when confronted about her feelings towards them, she says, "I don't think either one of them gives a shit about me. It's like they use me to get back at each other." This toxic environment works in service of her feminine ego, as she is constantly vying for the love and attention she doesn't receive from her Parental Others. Hughes' incorporation of Claire's backstory reinforces the idea of "father-love"⁹ and the powerful role it plays in the shaping of gender and egoic identity. Without diving too much into the eroticized origins of the parent-child dyad with the opposite sex, Claire's ego-driven desire to please the other can be understood by considering Boothby's explication on father-love. Here, Boothby suggests that a certain distance must be crossed to gain a father's love, where the daughter's "deepest longing toward the father becomes a quest for recognition and approval... underlying this quest will be a nagging sense of being unacknowledged and underappreciated" (103). This is exactly how Claire feels about both parents, not just her father, which signifies to the audience that her mother's love may too be conditional. At the very least, the ideological "princess" does not lead the wholly glamorous life everyone assumes. In reality, she is just as damaged as everyone else.

Effect of Repressed, Teenage Jouissance

What I fear most about others is the feelings that they may arise in me.

—Richard Boothby, *Sex on the Couch*

The dynamic between Claire and Bender¹⁰ throughout *The Breakfast Club* is charged with both sexual tension and hostility. From the very beginning of detention, Bender singles Claire out, making her the object of his aggressions and jokes. Hughes utilizes Bender's aggressive masculine identity within a specific, culminating scene to emphasize the way in which Claire conforms to her stereotype. His character is the most outspoken about the ways in which Claire remains a part of her ideological clique, a part of the problem,¹¹ as she tells the group she does not think they'll be friends after detention. It seems as if Bender knows exactly what buttons of hers to push, which lead to him making jokes about "impregnating the prom queen" and insinuating that Claire and Andrew are together and "doing it." His attacks on Claire clearly make her uncomfortable, and seeing as the ego is fundamentally opposed to sex,¹² she finds his comments revolting. In one short scene, Bender physically sticks his head between Claire's thighs (without consent) as he hides from Vernon underneath her desk. Her abhorrent disgust acts as a signifier of an immature ego, as one's infantile ego feels threatened by sex because "it involves a transgression of the boundaries between self and other," of which infants are just gaining a grasp. Her aversion and repression of sexuality becomes more apparent in later scenes, where she grows incredibly defensive over questions about her sex life and whether she has "done it" or is still a virgin.

Hughes incorporates this infiltration of Bender into Claire's life as a way to signify a shift towards a more dominant id, which goes against the princess identity her ego has worked so hard to maintain. For Bender, antagonizing Claire is a form of pleasure derived from his masculine aggression. As Bender continues to torment Claire, his pest-like demeanor makes way for a larger interpretation of his character. He represents Claire's *jouissance*,¹³ or ecstatic enjoyment, that seeks to test the limits of the ego and everything it controls. Bender is like a fly buzzing around the room that you can never manage to catch, his buzz a faint reminder of what you cannot have. Bender's sly one-liner rings true throughout the film: "You couldn't ignore me if you tried." In one scene, he describes an innocent sexual act, then escalates the sexual nature of it, asking Claire if she's ever done something like that before. While her reply is "Do you want me to puke?" her facial expressions show flashes of intrigue and less of disgust.¹⁴ There are also quite a few moments where you catch Claire biting her lip while Bender is causing a ruckus. Bender's role of *jouissance*-catalyst becomes most apparent when he coyly asks Claire, "Being bad feels pretty good, huh?" You can see in her eyes the desire to shift towards the desires of the id, but the nature and expectation of femininity, especially during this time and at her age, prohibit her from an excitation of these desires (at least for now).

On one hand, the line separating the ego from others can blur as a subject enters adulthood, as is evident from the formation of relationships over time. Hughes' film alludes to this blurring in its final scenes, where Claire lets her *jouissance*, her id, lead her into the storage closet to kiss Bender. When a subject accepts the Other as an extension of their bodily unity, their infantile anxieties diminish the power of aversion to sexuality and intimacy. On the other hand, however, Freud argues that "the psychological structure will forever retain some features of the most primitive states of its formation" (Boothby 85).¹⁵ Boothby expertly analyzes Freud's definitive claims on primitive ego, further supporting the Freudian

claim that “stressed by a family death, a job loss, a lover’s quarrel, or maybe just a traffic jam, many an adult will revert to older and more primitive patterns of emotional life” (92). In this way, Claire’s reactions to Bender signal a regression of her feminine ego back to an infantile state.

“Basket Case”

Allison Reynolds, the resident “crazy” person of the group, represents a complicated identity for entirely different reasons. While the other characters have a recognizable social identity, Allison remains the mysterious, unclear one, like a cipher of sorts.¹⁶ Her character, while female, does not seem to function within the canon of the female ego, as she doesn’t work in service of an Other. Brian’s description of her accurately distinguishes her from the rest of the “normal” world: “That girl is an island unto herself.” She exists as a vacuole, a small cavity within the ideological “Proper” of the social world that is meaningless.

Allison’s nothingness can be tracked through her actions within *The Breakfast Club*, where even in the initial drop-off scene she gets treated like nothing. Whoever drove her to detention peels away without a second glance, even as she hesitates in a possible attempt to say goodbye. Hughes never gives enough detail concerning Allison’s backstory and parental others, rendering it difficult to interpret her ego in terms of something like father-love. The most detail you ever get about her family and life outside school occurs in two different lines: “my home life is unsatisfying,” and “they [her parents] ignore me.” While being ignored does speak to the way conditional father-love leaves the subject unacknowledged, the audience can never discern any other evidence that points towards any treatment (by her parents) other than the nothing that comes with being ignored. Over the course of the film, Allison reveals sparing details about herself that are jarring when contrasted with Claire’s character: she steals, carries a bag full of those stolen goods in case she needs to run away, talks about how much vodka she drinks, and brags about her apparent sexual conquests. Obviously the two girls are indeed vastly different and exist in totally separate social worlds, but the question remains: what does Allison *want*? Seemingly, she wants to revel in her outcast ideological identity, which only further reinforces the exact system *The Breakfast Club* attempts to tear down.

Then, Allison’s entire mysterious persona comes crashing down. Not only does she reveal to the group that she is a compulsive liar who never “screwed” her therapist (an entire can of worms that I do not wish to open), she reveals what she did to get herself into detention: nothing. It is perhaps a testament to how much Hughes’ characters have grown that their response is one of laughter (and not anger or defensive disbelief). The tone of this light-hearted moment makes sense—or prepares the ground—for the dance montage that follows. The audience gets a sense of unity, something the ego naturally strives for, for the first time as the group seems liberated by the removal of their metaphorical masks. The key to this redefinition that Hughes works toward is the liberation of desire, the enjoyment and discovery of new ways of being. As the entire group dances around the library one last time, Karla Devito’s “We Are Not Alone” plays triumphantly in the background, echoing the call to dissolve the ideological lines that divide these students:

Just imagine my surprise
when I looked into your eyes and saw
through your disguise.

If we dare expose our hearts,
 just to feel the purest parts,
 that's when strange sensations start to grow.
 We are not alone.
 You find out when your cover's blown,
 there'll be somebody there to break your fall.
 We are not alonw,
 'cause when you cut down to the bone,
 we're really not so different after all.
 After all,
 we're not alone.

However, Allison's character development does not stop there. As their day in detention finally winds down, Claire gives Allison a makeover. Let it be clear that Allison did not ask for this; Claire simply took it upon herself to do something nice for Allison "because you're letting me." It is difficult to interpret exactly what Hughes' intention was for one of the last scenes of his film. While this moment does reflect the intersection of their worlds and the further blurring of identity lines, it also showcases ideological conformity in an alternate way. The feminine ego, which we couldn't rightly attach to Allison before, now seems prevalent as she quite literally allows herself to be "made over in the image of the other's desire" (145). Allison now has the physical approval of Claire, but also Andrew, who only truly notices her and develops romantic feelings *after* she is made to look like she could belong outside of the basket case label. Here, in these final moments, Hughes raises a multitude of interpretive questions as to the shift in Allison's identity: does she really represent nothing, now? Did she ever? Did she represent the feminine ego all along? And still, what does *she* want?¹⁷

Where Do They Go From Here?

So on Monday... what happens?

—Brian Johnson, *The Breakfast Club*

The final scene of Hughes' *The Breakfast Club* leaves much up to interpretation in terms of how these students' altered identities will survive in the school days to come. Brian asks the question that everyone, the audience included, is asking: will their work of chiseling away at the fabricated ideological boundaries of identity pay off, or will each subject simply fall back into the accepted social order of Shermer High School? While Claire has already stated that she does not see them being friends once they leave detention, her final on-screen actions contradict this statement. She gives Allison a makeover, gifts her diamond earring to Bender, walks out with everyone as a group, even kisses Bender in front of her parents' car. All these moments deepen the sense that there is a genuine dividend to the critique of ideology and identity Hughes has executed in his film—that change is possible if we will reconsider the identities foisted on us by the Other. Indeed, I read the achievement of *The Breakfast Club* as its suggestion that it is possible to break away from the confines of ideology to become the person *you* want to be. We will never know for certain if these students remain friends or even acquaintances, but the powerful day they spent together creating surprising alliances and bonds is enough to truly believe in the freedom to determine your own subjectivity, desires and identity.

Bibliography

- Boothby, Richard. *Sex on the Couch: What Freud Still Has to Teach Us About Sex and Gender*. Taylor & Francis Group, 2014.
- Edelman, Lee. *No Future: Queer Theory and the Death Drive*. Durham: Duke University Press, 2004.
- Fink, Bruce. *A Clinical Introduction to Lacanian Psychoanalysis: Theory and Technique*. Cambridge, MA: Harvard U.P., 1997.
- Hitchcock, Alfred, director. *The Birds*. Universal Pictures, 1963.
- Hughes, John, director. *The Breakfast Club*. Universal Pictures, 1985.
- Waters, Mark, director. *Mean Girls*. Paramount Pictures, 2004.
- Zizek, Slavoj. *The Sublime Object of Ideology*. New York: Verso, 1989.

Notes

¹ In Waters' film, new girl Cady (Lindsay Lohan) makes her first friend in the film and receives a hand-made map, or crash-course, of every table in the cafeteria: "You got your Freshmen, ROTC Guys, Preps, JV Jocks, Asian Nerds, Cool Asians, Varsity Jocks, Unfriendly Black Hotties, Girls Who Eat Their Feelings, Girls Who Don't Eat Anything, Desperate Wannabes, Burnouts, Sexually Active Band Geeks, The Greatest People You Will Ever Meet, and The Worst. Beware of The Plastics." While a viewer may never learn about every clique in Hughes' fictional high school like in *Mean Girls*, they do get an inside look at five stereotypical social circles and individuals within them.

² In his *The Sublime Object of Ideology*, Zizek writes, "The subject is always fastened, pinned, to a signifier which represents him for the other, and through this pinning he is loaded with a symbolic mandate, he is given a place in the intersubjective network of symbolic relations.... the subject is automatically confronted with a certain 'Che vuoi?' with a question of the Other. The Other is addressing him as if he himself possesses the answer to the question of why he has this mandate, but the question is, of course, unanswerable. The subject does not know why he is occupying this place in the symbolic network. His own answer to this 'Che vuoi?' of the Other can only be the hysterical question 'Why am I what I'm supposed to be, why have I this mandate? Why am I... [a teacher, master, a king... or George Kaplan]?' Briefly: 'Why am I what you [the big Other] are saying that I am?'" (113).

³ Richard Boothby notes in *Sex on the Couch* that "ego identity is nothing but behaving according to expectation" (75).

⁴ For more on the history and formation of masculine ego, see Chapter 4, "Love You Madly," of Boothby's *Sex on the Couch*. Here, Boothby explains how Freud's castration and Oedipal complexes attempt to "shed light on the ways masculine psychology is based upon a fundamental defensiveness in relation to the feminine" (109). Boothby also explicates (see Boothby, 99-102) and locates the roots of masculine psychology within "the longing for the mother's embrace and the defense against that longing" (102). The masculine ego is ambivalent towards women, views them as the object and has a dramatic effect on the shaping of gender via how the ego expresses love.

⁵ The impulsive (and unconscious) part of the mind that contains primitive, instinctual sexual desires.

⁶ The superego operates alongside the ego as the moral conscience of the mind, especially controlling the id's impulses that society forbids (i.e. sex and aggression).

⁷ Boothby further explains the work of external forces: "the fundamental issue in personality formation, masculine or feminine, is the psychological tension between early and later forms of libido. The attachments of infancy continue to reverberate in adulthood, but with mixed results" (110).

⁸ In Boothby's *Sex on the Couch*, he develops characteristics of feminine ego that relate to Claire's

predisposition to please others: “feminine readiness to accommodate itself to persons and situations, positioning itself to respond to the other’s initiative and allowing itself to be made over in the image of the others desire” (145). Boothby describes femininity as “haunted by the deep-seated hunger for recognition,” further reinforcing Claire’s attachment to pleasing others (144).

⁹ Mother-love is unconditional from the very beginning, while “the father loves conditionally” (Boothby, 103).

¹⁰ Within Boothby’s *Sex on the Couch* is a working-through of repressed impulses that, according to Freud, are identifiable within two classes: aggressive and sexual. Boothby explicates the way in which feminine and masculine egos develop from their infantile states, causing impulses to remain suppressed by the ego, but intact (See Boothby, 72).

¹¹ The group therapy scene within *The Breakfast Club* showcases the struggle between Bender’s aggressive ego and Claire’s passive one, as well as the oppressive nature of ideology. Their conversation goes as follows:

Bender: You are a bitch! ... You know how shitty that is to do to someone! And you don’t got the balls to stand up to your friends and tell ‘em that you’re gonna like who you wanna like!

Claire: Okay, what about you, you hypocrite! Why don’t you take Allison to one of your heavy metal vomit parties? Or take Brian out to the parking lot at lunch to get high? ...What would your friends say if we were walking down the hall together? They’d laugh their asses off and you’d probably tell them you were doing it with me so they’d forgive you for being seen with me.

Bender: Don’t you ever talk about my friends! You don’t know any of my friends... so you just stick to the things you know: shopping, nail polish, your father’s BMW and your poor-rich-drunk mother in the Caribbean!

¹² For more on the innerworkings of the “primitive ego,” see Boothby, 84.

¹³ Derived from the French word *jouir*, the word “*jouissance*” has a slang usage meaning “to come.” While *jouissance* carries with it overtones of sexual pleasure, it is used within psychoanalysis to more broadly name special forms of pleasure or satisfaction. Bruce Fink, for instance, prefers the word *jouissance* over the more straightforward “satisfaction” because it denotes the special “kick” that people get out of doing things that may not be sexual in nature (8-9).

Violence in Contemporary Visual Arts

>>> Catherine M. Gallagher

As long as humans have existed, it could be said that violence has existed alongside us. Cave paintings of ‘prehistoric warfare’ from societies with undocumented histories show death and hunting scenes between men and animals. Thousands of years later, the sentiments of these paintings are more or less depicted through violent entertainment. TV shows like *13 Reasons Why* (Netflix, 2017) are both revered and seen as revolting by audiences for their creativity and possible lack of sensitivity about topics like assault and suicide. Specifically, in the contemporary visual arts, artists who choose to depict violence in their artworks often encounter a double-edged sword. On one hand, the artist wants to promote awareness of an issue they believe is critical in order to educate others. However, their portrayals may be criticized as confrontational or explicit and their message may get lost in translation. Two contemporary artists, Kara Walker and Nan Goldin, both illustrate violence through their use of drawing and photography, while I use oil paints. In this essay, I will answer the following questions: What attracts us to violence? What makes violent visual art different than violent entertainment? How do Walker, Goldin, and I illustrate violence in our works, and what is our greater role as artists regarding violence in society? These answers will provide my unique perspective about violence in contemporary visual arts.

The first step in answering these questions is to understand humans’ exposure to violence. One does not have to watch the news or check social media websites for too long before they stumble upon violence. We interact with violence daily, whether it is by hearing a news report about a shooting or watching a viral video of one person harming themselves or another person. It could be argued that we are desensitized to violence and its costs since it occurs frequently in our society. In the 2015 article “Violent Movies and Severe Acts of Violence: Sensationalism versus Science,” authors Patrick M. Markey, Juliana E. French, and Charlotte N. Markey examine the relationship between real world violent acts and violence in movies and video games. The authors concluded that over the past 50 years, film violence and gun violence in PG-13 movies has tripled.¹ Though their results should be taken cautiously because of their small data pool, this does clarify that our exposure to violence has significantly increased and that there may be a correlation between violent entertainment and our desire to watch it.

The effects of violent entertainment on youth should be also mentioned. According to James T. Hamilton, author of *The Market for Television Violence*, “Research indicates that some children who consume violent programming are more likely to become aggressive, to feel desensitized to violence, or to experience fear upon viewing”.² This is important to consider in regard to the increase of mentally ill youth who commit violent crimes due to exposure to violent television or video games at a young age. The overall improvement of graphic design in video games during the past few decades has created images of gunshot wounds,

bloodshed, and assault that truly look life like. This is both a blessing and a curse to the art industry because jobs in graphic design are in hot demand, yet they could have underlying consequences.

So, what keeps people coming back for more violent entertainment? It would be no surprise if the main drive of companies producing this type of material was for monetary gain. Participating with this media may provide viewers with an outlet for their own aggressive behaviors that could otherwise lead to real life consequences like imprisonment. Another reason for enjoying violence in movies or television shows is the jump scare, which causes a spike in adrenaline. With first-person shooter video games, the player's direct assimilation into a realistic environment could further desensitize them to violence and possibly stir in them the desire to commit violent acts themselves with real weapons. If the player does experience a desensitization toward violence, it could become troublesome if their lines blur between reality and fantasy.

Next, the difference between violent visual art and violent entertainment should be examined. Though film and music are forms of art, having a physical piece of artwork that one can walk around and view from multiple angles, especially if it shows a violent or difficult encounter between two subjects, questions our traditional definition of fine art. Of course, everyone has their own definition of what they think fine art is, though I believe we generally have defined successful art as being technically and aesthetically pleasing to the eye. As humans, we enjoy viewing beautiful objects. Artists have been challenging this definition of fine art since it has existed. An example is Artemisia Gentileschi's *Judith Slaying Holofernes* (1614-20, Museo di Capodimonte, Naples), controversial at the time of its creation in the early 1600s because of its gruesome subject matter and the fact that she was a woman artist [fig. 1]. Though this painting is now regarded as one of the most famous of the Baroque (1600-1750) style, I think we generally have difficulty accepting artworks that show gory or painful scenes as 'fine art' since their subject matter reminds us of the true reality we live in. In modern society, we categorize violent acts like murder and assault as acceptable only in an informative or entertaining context. Outside of that context, the idea of seeing blood and guts should make us extremely squeamish and uncomfortable as it is atypical to what we are used to in our daily lives unless we are in a warzone. In fact, we *view* the idea of viewing visual art as an entertaining experience, framing an exhibition around food, drink, and stimulating conversations. Thus, when we view artworks that do not fit into this box of what we think fine art is, that is where the discussion lies.

Kara Walker is one contemporary artist that challenges our definition of art in her artworks. As an African American woman, Walker takes it upon herself to express her views about the dark history of slavery in the U.S. and the strong undercurrent of racial tension that still exists today. In Gwendolyn DuBois Shaw's *Seeing the Unspeakable: The Art of Kara Walker*, her introduction describes the early development of her dissertation-turned-book about Walker's art and the problems Walker confronts about the mistreatment of black people during the Civil War that the south has tried to paint over as less inhumane than it was. Right off the bat, Shaw describes viewing Walker's 1997 exhibition, *Upon My Many Masters*, at the San Francisco Museum of Art, writing:

I, too, was stunned by the graphic nature of the piece, its violence and its hard-core sexual content, the way that it seemed to attack the clichés and stereotypes about plantation life that have become a part of the popular understanding of the past. It

was a moment of communal visibility in which the act of viewing within the space of the gallery became a spectacular spectacle, [...] in which museum patrons watched other museum patrons watching them back.³

The artwork Shaw described is *The End of Uncle Tom and the Grand Allegorical Tableau of Eva in Heaven* (1995, Private Collection), in which there are myriad violent acts occurring [fig. 2]. On the left side of the piece, a child leaves piles of excrement on the ground as he walks away from the sexual assault happening to another child. The same man performing this assault is also murdering a baby with a sword, while the man depicting Uncle Tom has his fist angrily raised at the sky. Eva has her axe raised above her head, about to swing it down onto a third child as two women watch from the side, perhaps too shocked or frightened to intervene. Contextually, Shaw's reaction and the reactions of those around her is completely understandable since this content is graphic and was probably not anticipated by the museum-goers. Shaw is also right about the fact that the written and oral histories of slavery and plantation life are often glossed over to mask the plantation owners' horrific crimes of beatings, rapes, and lynching of slaves. Reading about the fellow museum-goers looking back and forth at each other in disbelief brings to mind the expression 'stunned into silence', as I can only imagine the sudden quietness that fell over the gallery as everyone tried to figure out what exactly they were seeing and what to make of it. The magnitude of this piece is further heightened by the life-size scale of it and Walker's distinct choice of solely working with opaque black paper.

Another example of Walker's is an earlier piece, *Gone: An Historical Romance of a Civil War as It Occurred b'tween the Dusky Thighs of One Young Negress and Her Heart* (1994, Museum of Modern Art, New York). The title of this piece references Margaret Mitchell's *Gone with the Wind* (1936), a novel about the life of a southern belle on a plantation during the Civil War as she grows up witnessing slavery from a Caucasian privileged perspective. However, the title of this drawing is as close as the two pieces get in comparison as Walker presents her own illustration of slavery to the audience. On the drawing's left side, a man and woman—possibly the slave owner and his wife—tenderly kiss as a child grabs a chicken by its neck. Next to him, a woman is sitting on the ground, her finger pointed at the child to scold him or her. On top of a small hill, two children are participating in fellatio as another child hops from foot to foot at the base of the hill. On the far right, a man and woman are again present, though they appear to be intertwined in some strange sexual or physical attack [fig. 3]. This blunt illustration of murder, sex, and personal violation as seen in *The End of Uncle Tom* is startling for its sheer abrasiveness. In both works, Walker presents a visual representation of slavery and completely disregards the notion of slavery not having any negative consequences far into the present day, leaving one to question what their role and responsibility is in the history of slavery. A recent example that reminds me of Walker's artwork is the movie *12 Years a Slave* (2013), which received criticism for its portrayal of slavery from an African American's perspective.

Likewise, the photographer Nan Goldin challenges the traditional limits of what is considered appealing art. Goldin's early life was clouded with pain since she lost her older sister to suicide as a young girl. She first became interested in photography when she was a teenager. As a young adult in the early 1970s, she primarily photographed the lives of her friends who identified with the LGBTQ+ community, participated in drag shows, and used hard drugs. Sadly, many of her friends later died of drug overdoses or AIDS. Arguably, the

most famous work of Goldin's that illustrates her early career as a photographer is *The Ballad of Sexual Dependency* (1985, Portland Museum of Art, U.S.A.), a slideshow comprised of 700 photographs set to a soundtrack she chose [figs. 4, 5, and 6]. In the 2008 article, "*The Ballad of Sexual Dependency*," authors Katherine Bussard and Lisa Dorin write about her innovative piece. They argue that "[...] [N]o artist, and certainly no photographer, of this era has created a more symbiotic relationship between life and art than Nan Goldin. [...] Viewers see Goldin, her friends, and family in moments of utmost intimacy—lovemaking, violence, addiction, hospitalization—and witness the rollercoaster of human emotions that accompany them."⁴ This demonstrates the significance that *The Ballad* had on Goldin's personal and professional life, as well as her raw approach to documentary photography that had not been seen before in the history of art since she photographed those close to her in candid moments. It could be argued that Goldin's willingness to photograph such private moments is an invasion of her subjects' privacy. One photograph in *The Ballad* that shows violence is *Nan one month after being battered* (1984, Tate Museum, London). As the title implies, this photograph is a self-portrait of Goldin's facial injuries one month after being beaten by her ex-boyfriend. The reddish-purple cuts and bruises under her eyes are similar in shade to her lipstick color as she directly stares into the camera [fig. 7]. The juxtaposition between her strong gaze, closed mouth, and literal open wounds shows the lasting effects of domestic violence, confronts the stigma of being a survivor, and leaves us with many unanswered questions. By deciding to take this photograph, is Goldin showing herself to the audience as fragile or empowered? What exactly caused her boyfriend to harm her? Is this a visual warning for other women, or people involved in violent relationships, that something like this could happen?

As an artist, I have tried to answer these questions in my own artwork. Last semester, I completed an independent study in painting, one of my two Studio Art concentrations. I originally was not sure what I wanted to paint, but after hearing about the two assaults that happened on Otterbein's campus in the fall of 2016, I was motivated to use my painting talents to bring awareness to end violence against women in our community. In my study, I created six large-scale oil paintings and used reference photos for my subjects. I have found these paintings to be more relevant in the last few months than I thought, particularly concerning the multitude of celebrities and news journalists that have been accused of sexual assault or misconduct. The #MeToo hashtag started a worldwide movement of men and women coming forward to share their stories about assault or harassment in the workplace and at home. Since I am a survivor of domestic violence, my independent study took on much more personal meaning because I knew what it felt like to be in that painful situation. In my paintings, I also wanted to express the power of the healing process. Creating these images broadened my own awareness of wanting to help others who are in a similar situation.

One painting of mine is titled *Self Portrait* (2017, Dublin, OH). I consider this piece my 'fifteen seconds of fame' since it was exhibited this past summer at The Ohio State Fair Fine Arts Exhibition from July to August [fig. 8]. I am very proud of this painting because of two main reasons. The first is that it was the first painting I did for my independent study, so it holds a special place in my heart; the second reason is that it was seen by a much larger audience in a broader context, thereby spreading my message to all who saw it. I was so excited for this piece to be displayed because it was chosen over 2,000 other artworks submitted to the exhibition.

As I stated previously, I used reference photos for my paintings. The original reference photo I found for this painting was in black and white but I wanted to add some color and 'life' to the piece. In my version, you can clearly see the subject, a woman, is trying to cover her bare chest with her hands. However, there are four red hands invading her space, grabbing her hands and by the neck to take control over her. I made the decision to paint these four hands in red because I believe the color red symbolizes power and dominance, and to show the viewer that this touching is unwarranted by the woman. The viewer does not know the identity of the woman nor the identities of her assaulters. I chose to keep this anonymity to imply that this type of situation can happen to anyone, although the woman's blonde hair, light skin, and painting title reflects that this has happened to me. Also, I chose to paint all the images in my independent study on top of a black gesso background since it was a technique I had not tried before and because I wanted to use the black paint to create underlying shadows. The black background helps display the layering of paint since I had to put lightness on top of darkness, a complete contrast to how I usually paint by adding color to white canvas. I had difficulty deciding when I was done completing this painting since I am a perfectionist and always think I can change or add something here or there to get the results I want. However, I am glad I left this painting how it is like my professor told me to, awkward blue armpit and all, since I think these changes signify my growth as an artist and an individual. I was a bit surprised that this painting was chosen for the exhibition because it revolves around a topic that is not family friendly, yet I soon realized that the jurors looked beyond the message I was trying to send and truly saw it for what it was, a good painting.

Historically, I am proud to fit in with the contemporary art movement. I believe I am somewhere in between the artworks of Kara Walker and Nan Goldin. I do not think I am as extreme in vocalizing my opinion through my works as Walker is, yet I want the audience to emotionally and mentally connect with my artworks. By depicting violence in my paintings, I am acknowledging that this mistreatment of women does happen every day and that it will continue to unless we put a stop to it. Like Walker and Goldin, I want my paintings from this independent study to start a conversation about violence against women and cause my audience to critically reflect on their decisions and what they can do to help change the status quo for the better.

Artists must also learn how to deal with negative feedback. I believe the artworks by Walker and Goldin, as well as myself, can easily fall into the label of being too 'explicit' or 'controversial' because we choose to present the sometimes-ugly side of life. This ugly side is not typically spoken about because it reflects our true human nature: that bad people exist and that they do bad things. I have realized that perfection does not exist outside of the canvas or frame. The downside of being an artist who depicts violence is that our message may not be received clearly by our audience, or in the worst-case scenario, it can be considered offensive. Labels are worrisome because they force one to fit into a certain category, automatically presenting one with a bias. Like I have learned in art history classes, our role and responsibility as contemporary artists should be to build bridges between views that we do not agree with in order to foster mutual understanding and respect. Then, I believe the artwork we make will be truly effective.

To conclude, violence does exist in our society. Unfortunately, there will always be unjustified murders, assaults, and other heinous crimes no matter how many rules we have in place. Violent entertainment is not going anywhere, either; nor is our desire to actively

watch it. I am not sure if the question about our attraction to violence can truly be answered, though I did provide some context that hopefully makes you think about what you watch in your free time and why. In my opinion, we find art that is not as traditionally visually pleasing, whether in color choice or subject matter, as outrageous, a total disrespect to revered artists like Monet or Picasso because this type of art makes us think and feel. It could be suggested that we are afraid of this art since it provides a voice to those who would not otherwise have one. Both Kara Walker and Nan Goldin challenge this traditional definition of what art is through their depictions of violence. I believe Walker is more forceful in her approach and Goldin is more sensitive. Possibly it is because of their use of mediums, which would be an interesting comparison to make for another time. I find myself somewhere in the middle between them: not entirely outright, yet not trying to shy away from what message I think should be spread to the world. Nevertheless, both artists raise important questions about violence, its role in contemporary art, and our responsibility to each other as humans. With my art, I hope to do the same.

Bibliography

- Bussard, Katherine and Lisa Dorin. "The Ballad of Sexual Dependency." *Art Institute of Chicago Museum Studies* 34, no. 1 (2008): 72-73, 96.
- DeCamp, Whitney, and Christopher Ferguson. "The Impact of Degree of Exposure to Violent Video Games, Family Background, and Other Factors on Youth Violence." *Journal of Youth & Adolescence* 46, no. 2 (2017): 388-400.
- Dubois Shaw, Gwendolyn. *Seeing the Unspeakable: The Art of Kara Walker*. Durham: Duke Univ. Press. 2004.
- Farrar, Kirstie M., Matthew A. Lapierre, Rory McGloin, and Joshua Fishlock. "Ready, Aim, Fire! Violent Video Game Play and Gun Controller use: Effects on Behavioral Aggression and Social Norms Concerning Violence." *Communication Studies* 68, no. 4 (2017): 369-384.
- Ferguson, Christopher J., Kay Colon-Motas, Carolin Esser, Connor Lanie, Skylar Purvis, and Mark Williams. "The (Not so) Evil within? Agency in Video Game Choice and the Impact of Violent Content." *Simulation & Gaming* 48, no. 3 (2017): 329-337.
- ."Does Media Violence Predict Societal Violence? It Depends on what You Look at and When." *Journal of Communication* 65, no. 1 (2015): E1-E22.
- Hamilton, James T. "The Market for Television Violence." *National Forum* 80, no. 4 (2000): 15-19.
- Johnson, Gearold, Patrick McKee, and Perry Ragouzis. "The Sublime and Depictions of Violence in some Contemporary Artworks." *International Journal of Education & the Arts* 10, no. 21 (2009): 2-21.
- Kay, Lisa and Alice Arnold. "Order from Chaos: An Arts-Based Approach to Counteract Trauma and Violence." *Art Education* 67, no. 3 (2014): 31-36.
- Lee, Bandy X. "Causes and Cures IV: The Symbolism of Violence." *Aggression and Violent Behavior* 28 (2016): 109-114.
- Linfield, Susie. *The Cruel Radiance: Photography and Political Violence*. Chicago: Univ. of Chicago Press. 2010.

- Markey, Patrick M., Juliana E. French, and Charlotte N. Markey. "Violent Movies and Severe Acts of Violence: Sensationalism Versus Science." *Human Communication Research* 41, no. 2 (2015): 155-173.
- Preziuso, Marika. "A Subtlety by Kara Walker: Teaching Vulnerable Art." *Journal of International Women's Studies* 17, no. 3 (2016): 136-148.
- Rosenberg, Eric and Lisa Saltzman. *Trauma and Visuality in Modernity (Interfaces: Studies in Visual Culture)*. Dartmouth: Dartmouth. 2006.
- Sontag, Susan. *Regarding the Pain of Others*. London: Picador. 2004.
- Tavin, Kevin and Mira Kallio-Tavin. "The Cat, the Cradle, and the Silver Spoon: Violence in Contemporary Art and the Question of Ethics for Art Education." *Studies in Art Education* 56, no. 1 (2014): 426-437.
- Wall, David. "Transgression, Excess, and the Violence of Looking in the Art of Kara Walker." *Oxford Art Journal* 33, no. 3 (2010): 277.

Figures



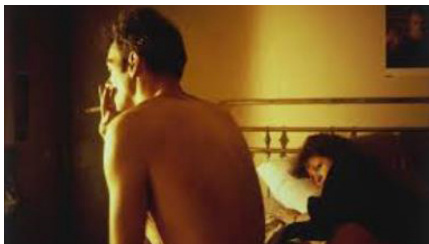
Judith Slaying Holofernes [fig. 1]
Artemisia Gentileschi
1614-20
Oil on canvas
6' 6" X 5' 4"
Museo di Capodimonte, Naples



The End of Uncle Tom and the Grand Allegorical Tableau of Eva in Heaven [fig. 2]
Kara Walker
1995
Cut paper on wall
Dimensions Unknown
Private Collection



Gone: An Historical Romance of a Civil War as It Occurred b'tween the Dusky Thighs of One Young Negress and Her Heart [fig. 3]
Kara Walker
1994
Cut paper on wall
Dimensions unknown
Museum of Modern Art, NY, U.S.A.



The Ballad of Sexual Dependency [fig. 4]
Nan Goldin
1985
Photography slideshow
Dimensions unknown
Museum of Modern Art, NY, U.S.A.



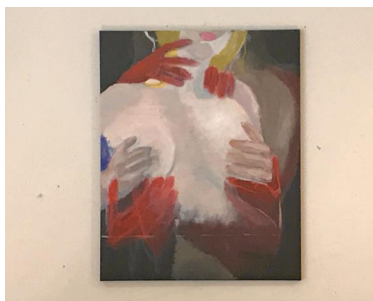
The Ballad of Sexual Dependency [fig. 5]
Nan Goldin
1985
Photography slideshow
Dimensions unknown
Museum of Modern Art, NY, U.S.A.



The Ballad of Sexual Dependency [fig. 6]
Nan Goldin
1985
Photography slideshow
Dimensions unknown
Museum of Modern Art, NY, U.S.A.



Nan one month after being battered [fig. 7]
Nan Goldin
1984
Photography
9'0"x33'3"
Tate Museum, London



Self Portrait [fig. 8]
Catherine Gallagher
2017
Oil on canvas
18"x24"
Dublin, OH, U.S.A.

Notes

¹Juliana E. French, Charlotte N. Markey, and Patrick M. Markey, “Violent Movies and Severe Acts of Violence: Sensationalism versus Science” (*Human Communication Research*, 2015), 165.

²James T. Hamilton, “The Market for Television Violence” (*National Forum* 80 no. 4, 2000), 17.

³Gwendolyn DuBois Shaw, *Seeing the Unspeakable: The Art of Kara Walker* (Durham: Duke University Press, 2004), 1.

⁴Katherine Bussard and Lisa Dorin, “The Ballad of Sexual Dependency” (*Art Institute of Chicago Museum Studies* 34 no. 1, 2008), 72.

W.A. Mozart's *Piano Concerto No. 9 in E-flat Major, K. 271* Compared to Italian Musical Style

>>> Dominica Bean

One of the first piano concertos of the Classical era, *Piano Concerto No. 9 in E-flat Major, K. 271*, was composed by W.A. Mozart in 1777 during his residence in Salzburg, Austria. This concerto consists of three movements, I. *Allegro*, II. *Andantino*, and III. *Rondo*, that follow a fast-slow-fast structure. This concerto highlights the emerging importance of instrumental works during a time when opera was still a dominant genre in Europe.¹ The instrumentation in the orchestra consists of oboe, horns, violin, viola, cello, and bass, with the piano as the soloing instrument. Even though this concerto is entirely instrumental, Mozart masterfully communicates a musical dialogue between the orchestra and the piano through tonality, rhythm, harmony, phrasing, and texture. This piece clearly emulates how Mozart was influenced by Italian opera, even in his instrumental compositions.² This concerto in particular was the start of Mozart's more mature compositions and broke away from the galant style that was popular in the Enlightenment era.³ Through this instrumental work, W.A. Mozart projects the lyricism and expression found in Italian Opera through the characters and emotions portrayed in each movement.

W.A. Mozart spent several years in Salzburg from around 1772-1780 employed as the court musician for Archbishop Colloredo. Prior to this, he traveled across Europe from the 1760's to early 1770's performing with his family in Paris, London, Holland and Italy.⁴ The pianist Louise Victoire Jenamy, the daughter of French ballet dancer and teacher Jean Georges Noverre, commissioned Mozart to write *Piano Concerto No. 9, K. 271* for her as she passed through Salzburg on her way to visit her father in Paris around 1776-1777. Jenamy's musical talent at the keyboard was praised after a performance in 1773 at a ball benefiting her father, who worked at the Viennese court.⁵ Mozart was good friends with Jenamy's father, and some scholars suggest that the menuetto section in the final movement was a tribute to Noverre's talents in dance.⁶ Thus, this concerto has been given the nickname "Jenamy."

During this time, Mozart's compositions lacked inspiration since he had not traveled outside of Salzburg for two years. His father, Leopold Mozart, encouraged Mozart to turn to J.C. Bach for inspiration, but Mozart instead created an entirely original work with his new approach to the genre. Jenamy inspired Mozart to create a large-scale work that suited her outstanding musical virtuosity and abilities. This concerto brought about a new standard for piano concertos well into the nineteenth-century, and many of Beethoven's piano concertos utilize this new style. Around the late 1770's, Mozart was preparing new works to perform

on a grand tour, and this piano concerto was one of them. This concerto was also a way for Mozart to remind and impress his audience of his compositional skills and bring popularity to the piano concerto genre.⁷

During the eighteenth-century, there were two schools of thought in Italy when writing concertos: The Venetian school based on Vivaldi's practices and the Roman school based on Corelli's practices. These two schools differed in their ensembles and the Venetian school had a more uniform style. Solo concerto during the eighteenth-century was developed by musicians in the Venetian school who established the Allegro-Adagio-Allegro form. Tartini moved beyond the Roman school traditions by establishing a tonal plan with typically four sections of the tutti that go back and forth with the solo sections.⁸

Johann Sebastian Bach was the first composer to establish the genre of the piano concerto and standardize the use of sonata form in the piano concerto, long before Mozart. Mozart modeled his piano concertos after J.S. Bach and his sons as well as Haydn. The style of this concerto is between the late Baroque period and the new sonata form. This concerto also predicted the concerto form in the late Classical period through its simple structure and form and limited amount of different tonal sections. What separates this piano concerto from its predecessors was its technical difficulty, simplistic tonality and its unrestricted, exuberant voice that sets forth in a fanfare-like manner. Mozart uses the piano concerto model created by J.S. Bach, but breaks away from the galant style through his own original ideas.⁹

Instrumental works such as the solo concerto in Italy during the 18th century tried to match the expressiveness of characters and circumstances found in opera. Tartini contributed to this by shifting the scientific approach of instrumental music to a more colorful expression of fine art. Tartini's always used the second movement of symphonies and concertos to express the more cantabile style, and influenced the three-movement structure of fast/slow/fast. All of these Italian musical elements and genres had a profound influence on Mozart as a composer of both instrumental and vocal music.¹⁰

Right before settling in Salzburg in 1773, Mozart had just finished his trip to Italy where he spent several years performing, composing, and studying counterpoint with the Italian composer Padre Giambattista Martini.¹¹ This Italian influence had a profound impact on Mozart's compositions written in Salzburg around the 1770's. His studies in counterpoint largely impacted his compositional style and eventually led to his more mature musical works.¹² The musical elements of Piano Concerto K. 271 marks the beginning of Mozart's more virtuosic piano concertos and instrumental compositions. The musicologist Alfred Einstein calls it Mozart's "Eroica" concerto because it is one of Mozart's first compositions that moved away from the galant style of the Enlightenment era.¹³ At this time, K.271 was the most challenging concerto to perform both for its length, demanding virtuosic skill, and intricate details asked of the orchestra and piano.¹⁴

Mozart was a prolific composer in almost every musical genre, both instrumental and vocal. He composed over twenty operas, including several Italian operas both serious and comic. By the year this piano concerto was written, 1777, he had already written nine Italian operas and traveled to Italy three different times in his career.¹⁵ This composition has Italian elements of the concerto genre as well as opera. Opera seria is a dramatic work that based on a tragedy or mythology.¹⁶ Opera buffa is a type of comic opera featuring humorous characters, focused on social issues and ethics of the middle-class. During the 1770's to the early 1800's, opera buffa was at its peak in Italy. At this time, opera buffa used imitation and

a variety of voice types and ranges to depict different characters. Opera seria, on the other hand, featured unnatural voice types, such as castratos, thus, the characters were less relatable, diverse, and realistic.¹⁷

In this concerto, Mozart's orchestration includes woodwinds, which was new during this time. He took advantage of the different timbres of the instruments to convey different characters, similar to the use of different vocal ranges in opera buffa to distinguish different characters.¹⁸ The piano plays a very active role throughout the entire work as the soloist. Its rhythms function to declaim and vocalize the melodic themes with a singing-like quality, working with the orchestra to develop motives.¹⁹ The strings mainly function as the harmonic layer beneath the piano solos, while the horns have a more audible role in the second movement to forward the darker sections between the piano solos. The horns also create a triumphant, heroic aspect in the first and third movements. The oboes function harmonically and melodically in the orchestral texture, and, like the horns, have a more prominent role in the second movement where their timbre creates a mournful, somber setting. In each of these movements, Mozart uses the horns or oboes to repeat the motives originally played by piano alone, and at times varies the theme by setting it in a relative or minor key. Mozart's use of different instrumental colors, especially woodwinds, came from the Italian composer Vivaldi.²⁰

In the book *Mozart's Piano Music*, William Kinderman quotes Feldman, who states that Mozart "adapted to the concerto what he learned from arias ... exploit[ing] the process of tutti-solo exchange toward a purposeful, directed discourse, rather than letting this exchange create the more diffuse patterns to which concertos sometimes fell prey."²¹ The overall mood and expression in the second movement reflects a mourning, sorrowful mood that J.S. Bach and other Italian composers used in the slow movements of solo concertos.²² In the Rondo movement, the pizzicato in the minuetto was a traditional characteristic of J.C. Bach, drawn from Vivaldi and Pergolesi.²³ The Italian style in general focused extensively on conveying emotion through text, and Mozart meets this concern with his melodic ideas, tonality, dynamic contrasts, articulation, and use of instrumentation as a way to express emotion without text.²⁴

The dialogue between the piano and orchestra was a unique element in the concerto genre during this time. Mozart uses the keyboard to sing the many contrasting emotions, while the orchestra stirs the intensity functioning as both accompaniment and a unified role.²⁵ He also uses thematic motives for piano alone, orchestra alone, and both orchestra and piano that add to the excitement throughout this work.²⁶ The overall spirit of this work is very light-hearted and playful, conveying an energetic, joyful mood. Even in the darkness of the second movement in C minor, a sense of hopefulness is heard in the moments that modulate and develop in E-flat major.

In the first movement, *Allegro*, the very cheerful character of the pianist speaks through the lightness of the staccato sections and main melodic ideas.²⁷ This movement opens with the main melodic theme where the orchestra opens the piece with the first part of the phrase and the piano completes it. This bouncy yet meticulous melody sets the character of this movement. The early entry of the soloist is not typical of the sonata form used in concertos, but creates a relationship between the piano and orchestra early on, giving a more intimate connection between the two.²⁸ This aspect was unusual in the concerto genre at the time, because the opening ritornello was usually presented by the tutti alone, then

soloist comes in later.²⁹ This movement is based around this reoccurring theme. He varied it at the beginning of the recapitulation section as the piano opens the phrase then the tutti completes it.

The first movement in sonata form utilizes three different major motives. The structure consists of two expositions in E-flat major, the development in the dominant key of B-flat major, and the recapitulation that returns to the tonic key. The first exposition presents the three motives in E-flat major and ends in the dominant. The second exposition begins with the first motive in E-flat, but this time, motives two and three are in B-flat major.³⁰ The sequences in the development feature the most technically demanding figures in this piece of both the piano and orchestra.³¹ The development section ends with a transition from B-flat major to F minor, leading to the recapitulation that returns to the tonic key. The piano's cadenza is performed in the recapitulation section which then leads to the conclusion of the movement. In the concluding measures, the piano joins the orchestra after its solo cadenza. Traditionally, the final cadenza is the last time the soloist instrument played in the piece as the orchestra alone works to conclude with the ending material.³² Mozart goes against the norms of concerto form to establish the important relationship between the piano and the orchestra in his "Jenamy" concerto.³³

The piano's solos in *Allegro* feature lengthy, rapid passages of scales, long trills—one lasting as long as twelve beats—and expands upon the main themes in a very free, almost improvisatory manner. Contrasting this, the sections of orchestra alone express a very articulate, proper sound to reflect the attitude of high society and aristocracy in Mozart's time period. Mozart uses these virtuosic passages to develop humorous moods as well as beautiful, emotionally charged moments; this can be compared to the quality of recitatives in opera seria and opera buffa that work to advance the plot.

The lyricism of the second movement, *Andantino*, sings of optimism even through moments of sorrow, presenting a melancholy character. The character shifts to a dark, foreshadowing mood. *Andantino* opens with the orchestra alone, setting the stage like a recitative for the piano solo. As the piano takes center stage, its lyricism is comparable to an aria in an opera. The beginning of the movement illustrates a very dark, sad mood in the relative minor key of C, but the piano seems to focus on a particular hopeful mood reflected in the tonality of its solo moments in E-flat major. The piano takes on the role of an opera singer expressing hopefulness despite a terrible tragedy.³⁴

The form of this movement consists of three different sections with variations of the first section between the second and third. The tonality switches from E-flat major to C minor constantly throughout this piece, reflecting the affliction between misfortune and optimism. The first section is presented by the orchestra in C minor and when the piano enters, it varies this section with a modulation to E-flat major. The piano presents the second and third sections in the middle of the piece in E-flat major. When a variation of the first section returns, the piano and orchestra go back and forth between E-flat major and C minor to express the pianist's confliction between hope and despair. When the orchestra enters, it tries to bring the pianist back to reality, shifting the tonality from major to minor. The ending seems to speak of the tragic fate that the pianist, who is embodying an opera singer, is forced to accept as it returns back to C minor. The end of this movement reflects the afflicting mood as the piano finally faces its misery by remaining in C minor in its emotional cadenza, concluding with a strong, dramatic final cadence with the orchestra.³⁵

The final movement, a seven-part *Rondo*, is full of energy and eagerness to celebrate the return of joyfulness, concluding the work with a jubilant, triumphant character. The lively spirit of the first movement returns in the spirited, heroic character of this concluding movement. This movement reflects an anticipatory theme and takes the listener on a ride toward the ‘finish line’—the conclusion of the piece. The piano has a very active role as it begins the piece, presenting the excitement in the first motive. The orchestra then joins the piano repeating this same motive. The orchestra and piano work together in this movement to create a grand, triumphant character who delivers the good news that happiness has finally returned. The tonality of this piece modulates from the tonic to the dominant, while the piano solo in the middle of the piece modulates to A-flat major.

The lengthy piano solo in A-flat major includes a menuetto in the middle of the piece. This menuetto marks the fourth motive, which is presented two times, but the latter motive is slightly varied. The first part of the motive is stated by piano alone, then joined by pizzicato strings.³⁶ This delicate, dance-like episode differs from the fast-pace motives in the beginning and end. Mozart also uses the soloist’s cadenzas to transition to and from the main sections.³⁷ Towards the end of the piece when the recapitulation of the first motive begins, there is a brief C minor modulation that soon works its way back to the tonic. The ending section features the first, opening motive, but is first played by the oboe along with the orchestra. The piano then takes over, working together with the orchestra as the coda exemplifies a victorious, satisfying final cadence.³⁸

Piano Concerto No. 9, K.271 by Mozart was revolutionary for its time and brought about the beginning of the Classical era piano concerto. Mozart’s inspiration came from eighteenth-century Italian style opera and elaborated on the concerto structure established by J.S. Bach in the Baroque era. Mozart’s originality comes from the blend of old traditions, the innovation of surprising new elements, and the influence of Italy’s instrumental and vocal genres to bring about the first virtuosic piano concerto of the Classical era. This concerto set the standard and influenced composers well into the nineteenth-century. Jenamy’s talented skills as a keyboardist inspired Mozart to showcase his ability to match the emotions expressed through opera without words and develop the piano concerto to its full maturity.

Bibliography

- Abert, Hermann, Stewart Spencer, and Cliff Eisen. *W.A. Mozart*. New Haven: Yale University Press, 2007.
- Castelvecchi, Stefano. “Opera and Italian Identity: The Long View.” *Studia Universitatis Babes-Bolyai, Musica* 58, no. 2 (December 2013): 29-47. *Central & Eastern European Academic Source*, EBSCOhost (accessed September 15, 2017).
- Eisen, Cliff et al. “Mozart.” *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed September 8, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40258pg3>.
- Girdlestone, Cuthbert. *Mozart’s Piano Concertos*. London: Cassell, 1958.
- Håvard, Skaadel. “W. A. Mozart and the Rise of the Classical Piano Concerto: Piano Concerto No 9 in E flat major (K271).” *Studia Musicologica Norvegica : Norwegian Journal Of Musicology* no. 01 (2006): 23. *Idunn.no*, EBSCOhost (accessed September 14, 2017).

- Hutchings, Arthur. *A Companion to Mozart's Piano Concertos*. London: Oxford University Press, 1950.
- Hutchings, Arthur. "Concerto." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed September 13, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40737>.
- In Search of Mozart*. Directed by Phil Grabsky. 2005. Brighton, East Sussex, England: Seventh Art Productions, 2005. DVD.
- Irving, John. *Mozart's Piano Concertos*. Burlington, Vermont: Ashgate Publishing, 2003.
- Mozart, Wolfgang Amadeus, and Robert L. Marshall. *Mozart Speaks: Views on Music, Musicians, and the World: Drawn from the Letters of Wolfgang Amadeus Mozart and Other Early Accounts*. New York: Schirmer Books, 1991.
- Mozart, Wolfgang Amadeus, writer. *Mozart: Concertos for Piano and Orchestra No. 9 KV 271 & No. 19 KV 459*. Conducted by Carl Schuricht. Hänssler Classic, Streaming Audio. Accessed September 13, 2017. https://search.alexanderstreet.com/view/work/bibliographic_entity%7Crecorded_cd%7C380726.
- Keefe, Simon P. *Mozart's Piano Concertos: Dramatic Dialogue in the Age of the Enlightenment*. Woodbridge: Boydell Press, 2001.
- Kinderman, William. *Mozart's Piano Music*. Oxford: Oxford University Press, 2006.
- Lindeman, Stephan D. *Structural Novelty and Tradition in the Early Romantic Piano Concerto*. Stuyvesant, NY: Pendragon Press, 1999.
- McClymonds, Martina P. and Daniel Heartz. "Opera Seria." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed November 3, 2017, <http://www.oxfordmusiconline.com.ezproxy.otterbein.edu/subscriber/article/grove/music/20385>.
- Mozart, Wolfgang Amadeus. *Piano Concerto no. 9 in E-flat Major, K. 271*. Leipzig: Breitkopf & Hartel, 1878.
- Painter, Karen. "Mozart at Work: Biography and a Musical Aesthetic for the Emerging German Bourgeoisie." *The Musical Quarterly* 86, no. 1 (Spring 2002): 186-235. *RILM Abstracts of Music Literature (1967 to Present only)*, EBSCOhost (accessed September 16, 2017).
- Pirrotta, Nino. "Italy." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed September 13, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40063pg2>.
- Roeder, Michael T. *A History of the Concerto*. Portland, Or.: Amadeus Press, 1994.
- Sadie, Stanley, John Tyrrell, and Margot Levy. *The New Grove Dictionary of Music and Musicians*. Second ed. Vol. 12. New York: Grove, 2002.
- Sadie, Stanley, John Tyrrell, and Margot Levy. *The New Grove Dictionary of Music and Musicians*. Second ed. Vol. 16. New York: Grove, 2002.
- Solomon, Maynard. *Mozart: A Life*. New York: Harper Perennial, 2005.
- Steyaert, Kris. "Mozart with a French Twist: 'Mademoiselle Jeunehomme' Revisited." *The Musical Times* 157, no. 1937 (Winter 2016): 6-12. *RILM Abstracts of Music Literature (1967 to Present only)*, EBSCOhost (accessed September 14, 2017).
- Turner, Walter James. *Mozart, the Man & His Works, by W. J. Turner*. New York: A. A. Knopf, 1938.

Weiss, Piero and Julian Budden. "Opera Buffa." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed November 3, 2017, <http://www.oxfordmusiconline.com.ezproxy.otterbein.edu/subscriber/article/grove/music/43721>.

Zaluski, Iwo and Pamela. *Mozart in Italy*. London: Peter Owen, 1999.

Notes

¹ Skaadal Havard, "W. A. Mozart and the Rise of the Classical Piano Concerto: Piano Concerto No. 9 in E flat Major (K271)." *Studia Musicologica Norvegica: Norwegian Journal of Musicology* no. 1 (2006): 23.

² *Grove Music Online*. Oxford Music Online. "Mozart" (by Cliff Eisen), <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40258pg3> (accessed September 8, 2017).

³ Don Michael Randel, "Galant Style [Fr. Fr. Style Galant, Fr. Galer, to Amuse Oneself, to Enjoy; Ger. Galanter Stil]." *The Harvard Dictionary of Music*, 4th ed., (Cambridge, MA: Harvard University Press, 2003), *Credo Reference*, ezproxy.otterbein.edu/login?url=https://search-credoreference-com.ezproxy.otterbein.edu/content/entry/harvdictmusic/galant_style_fr_fr_style_galant_fr_galer_to_amuse_one-self_to_enjoy_ger_galanter_stil/0. (February 24, 2018). Galant style refers to a musical style popular during 18th-century that featured a lighter texture, highly ornamented melodies, simple harmonic progressions, a periodic phrase structure, and freedom from dissonance.

⁴ Wolfgang Amadeus Mozart and Robert L. Marshall. *Mozart Speaks: Views on Music, Musicians, and the World: Drawn from the Letters of Wolfgang Amadeus Mozart and Other Early Accounts* (New York: Schirmer Books, 1991), xxv-xxix.

⁵ William Kinderman, *Mozart's Piano Music*. (Oxford: Oxford University Press, 2006), 141.

⁶ *Ibid*, 141-147. Menuetto refers to slow, courtly dance in triple-meter.

⁷ Havard, 24.

⁸ Antonio Rostagno, "Italy §1," *New Grove Dictionary of Music and Musicians*, 2nd ed., edited by Stanley Sadie and John Tyrrell, 5(v): 650-652. (New York: Grove, 2002). Tutti is an Italian term that refers to the whole orchestra rather than the soloist.

⁹ Havard, 23-27 Sonata form is a musical structure that divides the composition into three sections, featuring an exposition section, a developmental section, and a recapitulation section.

¹⁰ Rostagno, 650-652.

¹¹ Wolfgang Amadeus Mozart and Robert L. Marshall, xxv-xxix.

¹² Cliff Eisen, "Mozart: (3) Wolfgang Amadeus Mozart," *New Grove Dictionary of Music and Musicians*, 2nd ed., edited by Stanley Sadie and John Tyrrell, 3:276-299 (New York: Grove, 2002).

¹³ Michael T. Roeder, *The History of the Concerto*, (Portland, Or.: Amadeus Press, 1994), 139.

¹⁴ *Ibid*.

¹⁵ Havard, 30.

¹⁶ *Grove Music Online*. Oxford Music Online. Oxford University Press, "Opera seria" (by Marita P. McClymonds and Daniel Hertz), <http://www.oxfordmusiconline.com.ezproxy.otterbein.edu/subscriber/article/grove/music/20385> (accessed November 3, 2017).

¹⁷ Rostagno, 650-652. Castrato refers to a male vocalist who was castrated in his youth to maintain a soprano or alto voice range.

¹⁸ Havard, 31. Timbre refers to particular sounds and colors produced by different musical instruments or human voices.

¹⁹ Kinderman, 141-142. In music, a motive is a musical idea that reoccurs throughout a composition to create a unifying theme.

²⁰ Havard, 29-31.

²¹ Kinderman, 140. Aria is an Italian musical term denoting a song within an opera that is lyrical, dramatic, and focused on a particular emotion.

²² Havard, 30.

²³ *Ibid*, 29. Pizzicato refers to a technique where the strings of a bowed string instrument are plucked.

²⁴ Ibid, 31-32.

²⁵ Roeder, 141.

²⁶ Kinderman, 141-142.

²⁷ Staccato is a musical articulation in which a note is played in a detached style.

²⁸ Roeder, 140.

²⁹ Havard, 29. Ritornello refers a musical motive that the orchestra presents and returns throughout the composition.

³⁰ Ibid, 25.

³¹ Hermann Abert, Stewart Spencer, and Cliff Eisen, *W.A. Mozart*, (New Haven: Yale University Press, 2007) 365. A musical sequence is a repetition of a melodic motive in a higher or lower pitch.

³² A cadenza is a passage in a concerto where the soloist improvises a technically difficult and virtuosic solo.

³³ Roeder, 141.

³⁴ Havard, 30.

³⁵ Ibid, 29-31. A cadence is a progression of chords used to conclude a musical passage.

³⁶ Havard, 27-28.

³⁷ Roeder, 142.

³⁸ Havard, 28-29. A coda is a passage where the ending cadence is expanded upon.

How Historical Consciousness is Crucial to Understanding the Pueblo Revolt of 1680

>>> Josh Wolf

"If you will lead your people peacefully out of our country, you can all live,..." "You can tell us that you choose life by taking this white cross from my hand. If you take the red cross, you will be choosing war and death."¹

—*Juan, Indian Servant to Santa Fe Governor Antonio de Otermin and Pueblo War Priest*

The Pueblo Revolt of 1680 was a bloody and gruesome uprising led by a Tewa Indian named Popé and a combat band, which consisted of Pueblo warriors from the Tano, Pecuries, Jemez and Quere Nations,² against the Spanish settlement in Santa Fe under Governor Antonio de Otermín on August 13th, 1680.³ This war was waged by the Pueblo Indians to drive out the intrusive and aggressive Spanish Christians missionaries in order to preserve their own culture. The outcome was profound. The Pueblo rebels managed to topple Santa Fe, kill the priests, destroy the churches and send the Spanish missionaries into exile. This insurgency was part of a series of warfare between the natives of New Mexico and the settlers from Spain that had been plaguing the region for over a hundred years at that time. The recount of the Pueblo Revolt of 1680 has been passed down for many generations by both Native and European Americans and, unsurprisingly, it has been interpreted differently by each group. While some European Americans say that the Pueblo Indians were ferocious savages who constantly led attacks on the poor, innocent Spanish settlers, the Pueblo argue that the Spanish invaded their land, forcibly converted them to Christianity, and made slaves out of them on their agricultural plantations. The conflicting viewpoints represent how different groups of people construe their own historical consciousness - the individual and collective interpretation of the past, the cognitive as well as cultural factors that shape those explanations, and the relations of historical understanding to those of both the present and future. Historical consciousness is crucial to comprehending past events like the Pueblo Revolt of 1680 because it shapes both sides' perspectives on the insurgency, offers an insight on how it marked a turning point for Spanish – Native American relations and, perhaps most importantly, provides an intuition of how this notable event continues to affect both groups today.

For generations now, many scholars have questioned the true meaning of history. Is it a story or is it the truth? This dilemma is clearly revealed in the different perspectives of the Pueblo Revolt of 1680 between the Native and European Americans alike. Native Americans like the late Homer Cooyama of Kikeuchmovi generally describe their past history by saying that those who are descendant from the Spanish missionaries destroyed their culture and violently forced them to live the same way they did. When historical authors T.D. Allen

and Harold Courlander interviewed him in July of 1970, Cooyama stated that "I told white men sometimes, 'You are the ones who spoiled everything, the way you brought education in here and insisted that everything had to go the white man's way. You are the ones who destroyed our religion.'"⁴ Cooyama further stated that he knew what he said was harsh, but that it was also true as the Pueblo were practicing their faith freely before the Spanish missionaries conquered them. The Pueblo Revolt of 1680 was by means for the Indians to protect and preserve their old religion with the incoming of Spanish missionaries into New Mexico who wanted to convert them to Christianity and make them behave like the Europeans did.

Late Native American author, Vine Deloria Jr., felt the same way as Cooyama did when he talked about anthropologists in the chapter labelled "Anthropologists and Other Friends" in his book, *Custer Died for Your Sins: An Indian Manifestation*. In this book, Deloria described how, in our modern day, anthropologists visited Indian reservations without the residents' permission in the same manner as to how the Spanish invaded the Pueblo's lands in New Mexico in the 17th century. In other words, he basically compared anthropologists to the Spanish missionaries in the past. Deloria further characterized these anthropologists as mysterious, not knowing exactly where they came from, but is certain that they sailed over here with Spanish explorer Christopher Columbus in 1492. Although their exact historical archetype remains unclear, anthropologists are easily identifiable on any reservation. Today, their most notable trait is the toting of a camera instead of a pencil and notebook. They distance themselves from the truth by using cameras in order to obtain information on the Pueblo culture rather than asking the Pueblo Indians themselves. They then use these pictures to characterize their written work on Native Americans based on their own perspectives rather than those of the Pueblo on the reservation throughout the long winter months.

These articles 'tell it like it is' and serve as a catalyst to inspire other anthropologists to make the great pilgrimage next summer... An anthropologist comes out to Indian reservations to make OBSERVATIONS. During the winter these observations will become books by which future anthropologists will be trained, so that they can come out to reservations years from now and verify the observations they have studied.⁵

Deloria went on to say how most of the ideas regarding how the Pueblo people live are actually conjectures that anthropologists have made up to reflect the anthropologists' own historical account of what actually happened. This is what has made many Indian tribes like the Pueblo become almost invisible in American society today, just like throughout our country's history. Thus, the Pueblo people's interpretation of history is also lost in our modern society.

The true facts of Pueblo history appear to be almost lost in our modern age. This was evident in the documentary, *Surviving Columbus: The Story of the Pueblo People*, when one of the narrators, Conroy Chino, an Acoma Indian, reflected back on his childhood. As a young student, when he looked into the history books at his school, he found materials on Spanish colonization in New Mexico in the 17th century based on the perspectives of the settlers who lived through it, but could not find any information given from the viewpoints of the Pueblo. It should be noted that, long after the Pueblo Revolt took place, the Spanish missionaries completely destroyed any written documents of the massacre that was told by the indigenous peoples so that the Spaniards' personal accounts would remain as accurate proof of what really happened back in 1680. Conroy and the other Pueblo narrators in the

documentary believe that the modern descendants of the Spanish settlers does not want to hear the stories of the Pueblo Revolt of 1680 from the Pueblo Indians' viewpoint because the Pueblo Indians' version is considered controversial.

With the ways of the white man entering into our lives, perhaps it will not be long before our people becomes a wandering tribe. But that is for our children to decide. We cannot tell them how our people survived for they would not believe us. We just hope that they too can survive what lies before them.⁶

For Chino and the other narrators in *Surviving Columbus: The Story of the Pueblo People*, it was significant for them that they documented what happened during the Pueblo Revolt of 1680 to ensure that the Indian perspective of this war would never be forgotten like it currently is in most of our society. Their interpretation of what actually occurred to their ancestors is important for the survival of their culture.

Using stories from elders and scholars within the Pueblo community, Chino and the other Pueblo narrators revealed the past anguish of their people. Their historical perspective recounted the Pueblo struggle to preserve its culture, religion and land against the Spanish intruders in the late 17th century. Despite the underlying dark side of the documentary (the transitioning slideshow pictures of the Pueblo being enslaved and massacred by the Spanish conquistadors), it also managed to promote the resilience of the Southwest Indians on the other hand. Against all odds, they have managed to keep their identity and culture alive, even under the most brutal situations in which the European settlers tried to completely wipe out their old traditions. As a matter of fact, Chino and the narrators were convinced that the Pueblo people's rebellion against the Spanish settlers during the Revolt of 1680 actually saved their way of life. Neither the Spanish settlers in the past nor their descendants have been able to strip the Pueblo of this historical accomplishment. Therefore, *Surviving Columbus: The Story of the Pueblo People* provides a sense of hope for this unique group of native people who refuse to give up their way of life despite historical exaggeration.

On the other hand, many European Americans like Alonso de Benavides, a Portuguese Franciscan missionary who had witnessed an attack similar to the Pueblo Revolt of 1680 earlier in 1630, described the settlers as peaceful people who tried saving the Pueblo from their old religion that was similar to adultery. In the transcription of his memorial of the massacre by Baker H. Morrow, de Benavides chronicled how the Pueblo Indians performed inhumane ordeals on themselves, such as electing a warrior to be captain by tying him to a post and whipping him to see if he was strong enough not to cry.

Their religion, although not formally idolatry, was almost just that. It seems they would make an offering for whatever undertaking they might be about to start—for instance, if the time came for them to go and fight their enemies, they would offer cornmeal and other things to the long-haired scalps of enemies they had already killed. If they were about to go hunting, they would offer cornmeal to the heads of rabbits, deer, jackrabbits, and other dead animals. If they were about to go fishing, they would make an offering to the river... They whipped themselves cruelly... It doesn't bother anyone that they might be stepped or spat on.⁷

To de Benavides, it looked as though the devil schemed the Pueblo Indians into abiding by his services through numerous methods of torture and fallacy. Like many of the European

settlers, he thought that it was best for a well-governed and sophisticated people like the Pueblo to convert to Christianity and submit themselves to the full authority of the Spanish monarchy. In turn, they would show the rest of the world how civilized they were under Spanish rule.

The forced conversion of Pueblo Indians to Christianity is where historical interpretation comes into play. UCLA professor Peter Nabokov agreed that the European settlers wreaked havoc among an innocent culture like that of the Pueblo. However, he wrote in his book, *A Forest of Time: American Indian Ways of History*, Pueblo history is considered controversial for western, non-native scholars because most of it involves the horrible and unspeakable atrocities that European settlers committed against the Pueblo people, such as rape and genocide. Nabokov implied that this was evident when scholar Andrew O. Wiget tried researching information about the insurgency in 1680 based on the perspectives of the Pueblo and not the Spanish settlers in 1982. When literary scholar Andrew O. Wiget compared Hopi Indian stories about the Pueblo Revolt against their foreign colonizers in 1680 and Spanish documents concerning the same momentous event, he subdivided his evaluative criteria into the relative accuracy of motivation, detail, and sequencing of events.⁸ For Wiget, it was necessary to avoid curtailing some of the chronicle components of factual literacy and raising other parts to myth if the true historical account of the Pueblo-Spanish struggle in 1680 was to be fully understood. After the Pueblo came under complete Spanish rule several decades after the revolt, the Spanish missionaries made sure that these indigenous Americans would become thoroughly civilized and act as good Christians from then on. The only way to do this was to set up apostle schools aimed at completely wiping out their culture as well as history, and replacing it with their own. This was how Pueblo interpretation of the 1680 Revolt almost became entirely lost for many years to come. Thus, similar to what Chino and the other Pueblo narrators conjectured in *Surviving Columbus: The Story of the Pueblo People*, Wiget believed that it was vital to identify accounts of the Pueblo Revolt of 1680 as chronicled by the indigenous peoples in order to preserve their identity from the contorting grasp of Western scholars.

The Pueblo Revolt of 1680 also marked a turning point for Spanish-Native American relations as it set the pace for bitter historical hostility between the two peoples. This was evident when the Pueblo warriors desecrated several Christian symbols in Santa Fe, including the chapel of San Miguel, something the Spanish missionaries interpreted as a serious offense in their historical writings. On the other hand, the Indians saw it as a symbolic destruction of their brutal enslavement and preservation of their native culture. It should be noted that this is also where historical consciousness of the Pueblo Revolt of 1680 comes into rife between modern Pueblo people and European Americans. The San Miguel church was “built by Indian labor for the slaves to attend.”⁹ In other words, the Spanish settlers made their captives build this church so they could strip them of their old religion and convert them to Christianity. By destroying the San Miguel chapel, the Pueblo showed that they were not willing to give up their old religion, no matter what religion the Spanish implemented on them. Religion became the key factor in the hostile division between the Pueblo Indians and the Spanish missionaries that would last for decades to come. It is also the primary characteristic associated with historical consciousness of the Pueblo Revolt of 1680. “These rebels were saying that now God and Holy Mary, whom the Spaniards worshipped, had died, but the god they obeyed had never died, and therefore they would take possession of the kingdom, hav-

ing done with all the Spaniards.”¹⁰ After only about a week of fighting, the Pueblo managed to drive the Spanish out, and most of those who had been under their influence converted back to their old religion of adultery. As many modern European American historians have noted, before they were completely driven out, the defeated Spanish missionaries vowed that they would come back one day with the help of their God and take revenge on the Pueblo tribes. This signified the end of the long-term and bitter relationship between the Spanish and the Pueblo Indians, but it did not end their intense arguments over who was to blame for the massacre, which still lingers on to this day.

The most important aspect of the Pueblo Revolt of 1680 is that it provides an intuition of how this historical event continues to affect both groups today. The current relationship between the Pueblo Indians and the European Americans is still one of bitter hostility like it was three hundred to four hundred years ago. Both sides still argue over who was to blame for the insurgency. Most of the Pueblo might say that it was the fault of the Spaniards for invading their land without their consent and enslaved them while many white people will say that the Spaniards did not inflict much harm on the Indians in the region and were innocent. This was made clear when the foot of the statue of Spanish conquistador Juan de Oñate, who is credited for being the founder of modern-day New Mexico, was cut off on January 6th, 1998 by an unknown vandal in El Paso. While the vandal never revealed their identity, according to Tina Griego in her article, “A Footnote to History Amputation of New Mexico Statue Underlines 400- Year- Old Grudge,” for the *Rocky Mountain News*, his message to the passing spectators appeared to have been: “Remember this, New Mexico,... As you honor the Spanish embrace of your state 400 years ago, remember some were crushed in it.”¹¹ While the founding of New Mexico may have seemed like a victory for one group of people like the Spanish missionaries, it was also a loss for others like the Pueblo tribes. Thus, the Pueblo Revolt of 1680 occurred at a time of reform as well as instability between both the Native Americans and Spanish settlers, and continues to linger in these two group’s currently mild but bitter relationship.

In conclusion, the three reasons as to why historical consciousness is crucial to understanding past events like the Pueblo Revolt of 1680 is because it shaped both sides’ perspectives on the insurgency, offered an insight on how it marked a turning point for Spanish-Native American relations, and perhaps most importantly, it provided an intuition of how this historical event continues to affect both the Pueblo and descendants of the Spanish missionaries today. It is important to note that, although the Pueblo managed to topple Santa Fe, kill the priests, destroy the churches and send the Spanish missionaries into exile, their newly-established sovereignty was short- lived. Several decades later, the Spanish settlers under Governor Antonio de Otermín returned to New Mexico as they had vowed, and launched a vicious attack on the Pueblo Indians, and mercilessly destroyed their culture along with their sovereignty.¹² Historical consciousness matters in our society today because it helps us comprehend how different people view the concept of history as a whole. For many generations, the Pueblo people have never been allowed to record historical events through their perspective due to the erasing of Indian archives by European Americans and replacing them with archives interpreted through their own outlook. Referencing New Mexico historian Marc Simmons in “A Footnote to History Amputation of New Mexico Statue Underlines 400-Year- Old Grudge,”¹³ Griego described how in our modern society, most people see history as digging in the past in order to advocate for a specific political plan rather than commemorat-

ing history. These particular individuals are more concerned with simply discovering what actually happened during a certain time in history and using it as a force against political rivals without learning the underlying value or significance. Thus, it is the true meaning of history that matters the most and should be preserved. Accuracy and historical consciousness are each important for any society as a whole so that we can learn from our past mistakes and strive for a better future. History is knowledge and the truth behind the Pueblo Revolt of 1680 provides valuable insight into a gruesome event that should never be repeated again, and should be available to anybody, whether they are American Indian or European American, to interpret through their personal outlooks.

Bibliography

- Allen, T.D. and Courlander, Harold. *Hopi Voices: Recollections, Traditions, and Narratives of the Hopi Indians*. 3rd ed. Vol. 16. Series 2. Albuquerque, NM: University of New Mexico Press, 1982.
- Conroy, Chino, narrator, and Reyna, Diana, director. *Surviving Columbus: The Story of the Pueblo People*. Arlington County. VA: PBS, 1992.
- Deloria, Jr., Vine. *Custer Died for Your Sins: An Indian Manifesto*. Norman, OK: University of Oklahoma Press, 1988.
- Folsom, Franklin. *Indian Uprising on the Rio Grande: the Pueblo Revolt of 1680*. Albuquerque, NM: University of New Mexico Press, 2000.
- Griego, Tina A Foot Note to History Amputation of N.M. Statue Underlines 400- Year- Old Grudge. A. ed., vol. 14. Denver, CO: Rocky Mountain News, 1998.
- Hackett, Charles Wilson. *Revolt of the Pueblo Indians of New Mexico and Otermín's Attempted Reconquest: 1680 – 1682*. Albuquerque, NM: University of New Mexico Press, 1970.
- Kessel, John L. *Kiva, Cross and Crown: the Pecos Indians and New Mexico; 1540-1840*. Albuquerque, NM: University of New Mexico Press, 1990.
- Morrow, Becker H. "A Harvest of Reluctant Souls: Fray Alonso de Benavides' History of New Mexico, 1630." *American Historical Review*. Vol. 22, no. 3, March 2012.
- Nabokov, Peter. *A Forest of Time: American Indian Ways of History*. Cambridge, MA: Cambridge Univ. Press, 2005.
- Weber, David J. *The Spanish Frontier in North America: The Brief Edition*. New Haven, CT: Yale University Press: New Haven and London, 1992.

Notes

¹ Franklin Folsom, *Indian Uprising on the Rio Grande: the Pueblo Revolt of 1680*, (Albuquerque, NM: University of New Mexico Press, 2000), 110.

² Charles Wilson Hackett, *Revolt of the Pueblo Indians of New Mexico and Otermín's Attempted Reconquest: 1680 - 1682*, (Albuquerque, NM: University of New Mexico Press, 1970), 101.

³ Hackett, 109.

⁴ T.D. Allen and Harold Courlander, *Hopi Voices: Recollections, Traditions, and Narratives of the Hopi Indians*, (3rd ed. Vol. 16. Series 2. Albuquerque, NM: University of New Mexico Press, 1982), 130.

⁵ Vine Deloria, Jr., *Custer Died for Your Sins: An Indian Manifesto*, (Norman, OK: University of Oklahoma Press, 1988), 3.

⁶ Chino Conroy, narrator, and Diane Reyna, director, *Surviving Columbus: The Story of the Pueblo People*, (Arlington County, VA: PBS, 1992), 27:04- 27:33.

⁷ Becker H. Morrow, *A Harvest of Reluctant Souls: Fray Alonso de Benavides' History of New Mexico, 1630*, (Bloomington, IN: The American Historical Review, 2012. vol. 22, no. 3, Web. 30 Mar. 2015, Project Muse), 35- 36.

⁸ Peter Nabokov, *A Forest of Time: American Indian Ways of History*, (Cambridge, MA: Cambridge Univ. Press, 2005), 81.

⁹ Nabokov, 110.

¹⁰ John L. Kessel, *Kiva, Cross and Crown: the Pecos Indians and New Mexico; 1540-1840*, (Albuquerque, NM: University of New Mexico Press, 1990), 6.

¹¹ Tina Griego, *A Foot Note to History Amputation of N.M. Statue Underlines 400- Year- Old Grudge*, A ed., vol. 14, (Denver, CO: Rocky Mountain News, 1998), 2.

¹² David J. Weber, *The Spanish Frontier in North America: The Brief Edition*, (New Haven, CT: Yale University Press: New Haven and London, 1992), 58.

¹³ Griego, 3.

An Interview with

Piper Kerman

Author of *Orange is the New Black: My Year in a Women's Prison*

Aegis: Hello Piper, thank you for agreeing to this interview with *Aegis*. Let's start with a philosophical question: do you believe humans are good or evil by nature?

I believe that all of us contain the abilities and the capacities to do both very good and very bad things. My own experience has shown that I am an optimist in this regard. Generally, I think most people get up in the morning and they try to do their best, although that does not necessarily mean that the thing they intend to do is the right thing. Moreover, I think it is very rare that someone gets up and sets out to cause harm in a way, which based on their thoughts is not justifiable, or for some reason that is deeply troubling and concerning. From this, we could consider the role of violence that is present in our society, and what it is that concerns all of us.

Aegis: In this case, does the incarceration system have the power to go against nature and to break that cycle of good or evil?

Yes. I think if you visit any American prison or jail, you will probably find it to be a very dehumanizing place. I think that affects most of the people living inside of those institutions and it also affects the people working inside these institutions. You would find a dehumanizing effect on everybody who have to operate within those institutions. I think, truth of the matter is, both American prisons and jails are designed to be that way intentionally because we have a fundamental focus on punitiveness and punishment rather than restoration and rehabilitation.

Aegis: Do you think the education system contributes to the idea that prison could "reform" a person from their habits?

We know for a fact that the more education a person has been able to participate in, the less likely they are to go into a prison in the first place. So if a kid drops out of high school, their chances of coming into contact with the criminal justice system would skyrocket. And we also know that when people are incarcerated, and then they get the opportunity to increase their education, especially in higher education, college level courses and work, their recidivism rate go down. Thus, the likelihood of them coming back to prison or jail diminishes. Therefore, I'd always say that education is the antidote to incarceration.

Aegis: In the new book systems that is recurring of New Jersey banning the books, and Ohio not allowing books to be brought into the prisons/jails, or allow any information of books, do you think such bans would have an impact on the rates?

Books are very important to prisoners. Different prisons are operated in significantly different ways, even within one system. Some prisons, like where I teach, the Marion Correctional Institution and the Ohio Reformatory for Women might have more opportunities for rehabilitative programming or education or arts or, you name it. Other prisons may have very little or none of that. And that's why books are so important because even if there is nothing that the prison is doing to afford for rehabilitation, intellectual stimulus, and emotional growth; a prisoner, an individual prisoner can still pick up a book, all kinds of different books and engage in the world of that book, and the ideas in that book. Even if no one in that prison is helping in any way for that person to move forward, a book can help. That's why banning books or making access to book difficult is such a disaster. We have to ask, what were the prisons trying to accomplish? They always say these are security measures but really, prisons tend to be much safer in the first place, when prisoners have access and opportunities to be educated or to do something productive. As such, there is very little defensible rationale for limiting access to books. That said, it has been noted, for example in Texas that a prisoner can get a copy of *Mein Kampf* but they can't get a copy of *The New Jim Crow* or *The Autobiography of Malcolm X*. Many people have analyzed the American correctional system, and they realized that the American correctional system reinforces an effect of racial hierarchy and white supremacy within the system. As a resistance of the status quo in inequality, some of those ground level decisions around which book gets ban in prisons should concern those characterizations on how prisons operate in our society.

Aegis: Do you think this relates or contributes to the Prison-Industrial Complex? Corporations seem to encourage the incarceration of people with low-level offences. Is it because they stand to benefit monetarily, either through the employment of this low paid workforce or through the demand in prison/jail services?

Right, if we think about all the different entities that draw benefits out of the prison system which includes corporations, the most explicit obvious example is private prison corporations. For instance, here in Ohio, Aramark is a corporation that manages all of the food service. Literally all of the food that Ohio prisoners eat is purchased from Aramark. And Aramark workers are working in every prison in Ohio. There are many other corporate entities or people, who draw literal cash benefit out of our system. And as we look at who is incarcerated in this country, we would notice that it does not cut across all socio-economic categories. We incarcerate poor people overwhelmingly. As a result, one of either the goals or certainly, the results of mass incarceration in this country, which has only really happened over the last four years, is the literal monetization of poor people's bodies. As we put poor people in prisons for very low-level offences, and sometimes for exceptionally long periods of time, it would be obvious how their incarceration becomes a source of profit for others.

Aegis: Thinking along the lines of education, as you have mentioned earlier that those who drop out of high school have a high tendency of being incarcerated. In your opinion, why do you think society encourages the privatization of high schools and colleges, with ginormous fees increase, which made education inaccessible to the population? Do you think there is a way to change the trend of the ever-rising fees and to halt the privatization of educational institutions?

I see that all the things you are describing, is a counter-intuitive move to make education less accessible as opposed to more accessible to more people when clearly across the entire nation, there is more benefits to have a better educated populous, whereby more people would be able to take care of themselves. However, we have an established hierarchy in this country, and there are people who profit from the status quo and the idea of changing the status quo is very threatening to the people who holds the most power in this country. It sets up a real conflict when the people who enjoy the most good fortune and privilege are not invested in making sure that other people can share in that good fortune and that unfortunately is what we see playing out right now. We see it play out in the public education system; we see it play out in the criminal justice system, and obviously, it seems to be getting more acute.

Aegis: What advice would you share to with those who are keen to contribute against the status quo?

It is whenever we allow ourselves to recognize our connections to other people and to be connected to other people that inequality becomes intolerable. When we are disconnected from other people, when we stay in a group that we perceive as our own than to engage with people who are different than ourselves, that is when people becomes tolerant of inequality. Our country is overly segregated right now. There is racial segregation but there is also an enormous amount of income and class segregation. Essentially, wealthier and privileged people are able to wall themselves off from the rest of the communities in many ways, whether it is sending their children to private school or miniscule engagement in communities. So I think what people need to do, and knowing that Bryan Stevenson was here in fall, one of the things he said that was inspiring to me is, we have to be proximate to one another. And we have to, first of all, be conscious of the things that separate us because of how we can be unaware of those things. The first thing is to increase our individual sense of awareness of how we are separated from others by systems or by customs, and then we have to broach and get over the separation, tear them, or diminish them, or find our way around them. And then, I think when people recognize the commonality between the vast majorities of people; when you find common cause with other people, it would be much easier to make good decisions for everyone.

Aegis: In terms of activism, how do you distinguish between a disrespectful sort of “white savior complex” and someone who goes in with an attitude of understanding and wanting to reform?

I always thought it's a mistake to think that there are certain people who are providing the service and there are people who are being served. We are all in a community, and we all have something to offer. And that's one thing that is really important. I think that it is important not to objectify people who are struggling. But then, you'd recognize that we are all in a struggle. And some of us have more resources or more privilege that we bring to bear into our struggle. It is very important, while also considering your own goals, desires and your own struggle; to be mindful of the fact that you may have more resources or opportunity than another person and to reflect and question, what can I do to level the playing field. And it is also extremely important to be mindful of how the things and the goals that you are pursuing affect other people's goals and desires, whether you are moving in concert or whether you are moving against each other and when you come into conflict with someone for some reason, people would either take a step back to review the situation, and to think about how that conflict could be resolved in a fair way. And sometimes, a fair way for a conflict to get resolved involves the people who are more privileged, to either take a step back or to give something up, so that everyone can get to a better place.

Aegis: Did the white savior complex exist in prison, or something similar, due to the difference in appearance you describe in your book between self-surrenders and other new arrivals (125)?

It would be very rare in the dynamic that is described in the book for someone to be in the position of self-surrendering, unless they were in the middle class, or at least middle class, because poor people are usually taken into custody. They may get bonds if they are arrested and put into jail, or even if they were not put into jail, if there were a criminal indictment against you, generally there will be a bond set to secure your presence in the court room or in the proceedings. And for a huge percentage of the people who are arrested and were charged for their crime, they may be too poor to afford to pay the bail. So actually, there are millions of people sitting in jails all over this country right now who are not dangerous. They are simply too poor to afford bail and they haven't been convicted of a crime either. They are simply too poor to afford the bail although the bail may actually be quite low. If you're poor, paying a thousand dollar bail is totally unrealistic. So if somebody was a self-surrender, that is a strong signifier that they have the resources to be out on bail while their case was resolved even though they have been convicted of a crime. After a person is convicted, that's when they'll self-surrender. A huge percentage of people, who are charged with a crime would not be able to afford bail. That is why bail reform, just in the last couple of years, has become a really important part of criminal justice reform. And certain cities have begun to reform their bails or even to abolish cash bails in recognition that it does not make people safer. It is also very punitive to poor people who have not been convicted of a crime.

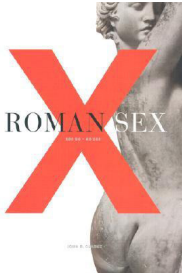
Aegis: As we come to the end of the interview, what were your thoughts when you used "human warehouse" (211) to describe the prison? Any big or new projects coming up in the near future?

When I was referring to "human warehouse", I was trying to describe how people and bodies were packed into the dehumanizing institution. If you think about it, the prison immobilizes

people, both emotionally and intellectually. The system is punitive and it impedes people. It is a reflection of the capitalist system we are in. For instance, the expensive items in the commissary are part of the capitalist system and by pricing the items at a high price while paying the prisoners low wages, it is meant to be punitive and to cut them of their freedom. And if one really needs an item, for instance a toothbrush when they first came in and they do not have any money, they would have to depend on the kindness of others. When the money comes in, they would either pay it forward or pay it back. Even though the system sought to dehumanize the prisoners, the prisoners took care of each other and from that, we would realize that prisoners are not as horrible as they were made to be. The human connection and support is real. In the near future, we plan to publish an anthology of my students' work. It would be a collection of my students' writing from our class.

***Aegis:* Once again, thank you Piper for having this interview with *Aegis*.**

Interview conducted and transcribed by Soon Wai Yee and Meg Schinner



Book Review >>> Catherine Gallagher *Roman Sex 100 BC - AD 250*

Author: John R. Clarke

Publisher: Harry N. Abrams, 2003

In today's culture, sex is one of the most commonly discussed topics. From raunchy movie scenes to magazine covers about celebrity cheating scandals, we do not have to look very hard to understand that we are surrounded by sex on a daily basis. Women are sexualized in rap songs and their bodies in lingerie advertisements are used to seduce male viewers. The digital pornography industry is easily accessible and allows viewers to customize their experiences, which makes this once taboo topic now as commonplace as asking someone if they want fries with that. Our sexual behavior and performance are prized in society. Specifically, the history of sex in the visual arts has its own complex spider web. John R. Clarke, Professor of the History of Art at the University of Texas at Austin, a rich scholar of ancient Roman art history, analyzes ancient Roman sexual ideologies and depictions in his book, *Roman Sex 100 BC - AD 250*. Clarke does a wonderful job of presenting his research, analyses, and photographs at a reading level friendly to any reader.

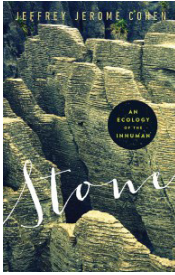
In the first half of *Roman Sex*, Clarke addresses sexual pictures in homes, women's sexual liberation in the first-century AD, sex in what we would call 'brothels,' and gay/bisexual sex. It should be briefly noted that much of the artwork discussed in this book was hidden from public view after its discovery, often by male archaeologists or art historian scholars, because of potential controversy. For a Roman homeowner, the importance of having a sexual image in one's home was not solely for aesthetically and sexually pleasuring purposes; instead, these images were used to visually establish the homeowner's wealth and status in the community. On an excursion Clarke made once in the 1970s to the House of the Vettii, originally owned by a middle-class banker in Pompeii, the woman in his tourist group was directed to leave by the tour guide, a male. At the time, women were not allowed to view these artworks since they were deemed too indecent for the female gaze. These artworks were depictions of penises and lewd sex acts. Decades later, both men and women can delight in viewing these works at the Pornographic Cabinet Gallery of the National Archaeological Museum in Naples, Italy.

While one may think this household artwork only belonged to males, high-society Roman women had their own. Roman women believed in a connection between beauty, sex, and deities, often offering thanks to Venus, the goddess of love and sex, for the pleasure they were able to experience. Clarke describes that the paintings above the doorways of brothels, such as the Grand Lupanar (grand brothel) in Pompeii, "[...] seem aimed at prettying-up the harsh realities of the rough-and-ready sex that went on there" (64). While these images were often idealized regarding Romans' visual and sexual enjoyment, they were contrary to the legitimate practices that occurred in the cheap brothel. Furthermore, the entire topic of gay/

bisexual sex, which is still unfortunately disapproved of in parts of the world, was commonplace for Romans. There are myriad images of male-on-male sex, female-on-female sex, and even depictions of threesomes or foursomes. Curiously, if there were images of male-on-male sex, it was between a grown man and a boy, usually a prostitute. The man would be behind the boy, symbolizing his knowledge and sexual power, and the boy symbolized weakness in social class and age. Also, the man performing penetration on the boy (or male) would not be viewed as a homosexual because he would be relieving himself of his urges, whereas the boy/male who received the penetration was viewed as liking it, therefore gay. In my opinion, this shows the stereotype of men who participated in gay sex. Interestingly, Romans thought performing oral sex was viler than one man penetrating another man since they believed the mouth was used for eating and drinking, public speaking, and greeting others with a kiss.

The second half of *Roman Sex* is about the Roman concept of the Evil Eye, sexual acts depicted in bathhouse imagery, and images from Roman France. In ancient Romans' views, Clarke describes that the Evil Eye was like "[...] someone who envied your physical beauty or material prosperity," who could cause damage to your property or well-being (Clarke 109). Hence, images of phalluses were used to provide protection against the Evil Eye by making the viewer laugh, thus dispelling the Evil Eye. Depictions of these sexual acts in bathhouses were thus used for Romans to again, protect themselves against the Evil Eye with imagery. Lastly, artworks depicting threesomes or foursomes mostly featured two males and a female. The woman would be penetrated by one man while the third man penetrated the male in the middle. For Romans, these works represented ultimate sexual pleasure because of the gay and straight sex happening at the same time. The man in the middle was likely a prostitute because he liked male penetration, though the female receiving the penetration was able to fully enjoy herself.

The purpose of *Roman Sex 100BC - AD250* is to identify ancient Romans' sexual ideologies illustrated through visual art. Personally, this book has made me reflect heavily on my own sexual beliefs and what criteria our society uses to identify certain sexual acts and views as right/pure or immoral/wrong. This book would be appropriate for a general audience, specifically those interested in the history of human sexuality or anyone interested in ancient sexual art. Overall, readers of *Roman Sex* will deepen their understanding of sex, pleasure, and self-expression.



Book Review >>> Claire Lober

Stone: An Ecology of the Inhuman

Author: Jeffrey Jerome Cohen

Publisher: University of Minnesota Press, 2015

Stone: An Ecology of the Inhuman is a reexamination of the very earth beneath our feet, the very foundations of our world. Stone, or the lithic, is often perceived as lifeless, unchanging, a presence from time immemorial. It is background matter, the ground on which we walk, the material from which we build houses or carve statues or excavate pieces of history. In this book, Jeffrey Jerome Cohen proposes a new understanding of stone as something apart from its potential for human use. He describes his book as “something of a thought experiment, attempting to discern in the most mundane of substances a liveliness” (6). As his thought experiment unfolds, Cohen shows how stone inhabits a world beyond human comprehension, existing as “primal matter, inhuman in its duration” (2) and “actively unknowable” (8). It is impenetrable, yet humans have long been drawn to stone. Society was built from the convergence of the human and the lithic, and human-lithic interaction was not always so anthropocentric. Today, there is a tendency to view stone as a static relic of the deep past, nothing more than a resource for human use, bereft of agency and life. Medieval writers understood stone as a more lively force, a conveyor of stories and a partner in creation. In medieval literature and biblical texts, stone is an active presence that contains stories, lessons, and even magic. This book asks what can be learned by bringing “the medieval and the modern into unaccustomed proximity” (9).

Cohen argues that stone cannot be understood or fully appreciated in strictly human terms. This book reconceptualizes human relationships with the natural world from a perspective that is “disanthropocentric, assuming a world irreducible to its human relations and not existing for any particular purpose” (Cohen 9). Though he frames his discussion with examples from medieval literature and descriptions of ancient monuments, the new way of understanding the natural world that Cohen posits is vitally relevant to the present day. In a time when climate change threatens the destruction of the planet, a new way of interacting with nature is essential. The view of the non-human as merely a pool of resources for human use is not sustainable, and practices such as fracking threaten the very future of the planet. Cohen’s application of medieval lithic understanding to modern ecology forges the beginnings of a more sustainable method of human-material interaction. He does not offer solutions to ecological problems, but provides a new way of getting to potential solutions. His unique perspective is founded in a surprising mixture of modern science and medieval thought, a combination of fields rarely considered before this book.

Though Cohen employs some basic technical terms, this book is not scientific. Rather, it is a literary pursuit, an attempt to inject poetics into something seemingly resistant to human words. His approach is grounded in his material, his subject matter always in

mind as he “simulates that seismic effect by intermixing the medieval and the modern, the theoretical with the blunt, the linguistic and textual with the ecomaterial” (16). His language mirrors this effect, shifting seamlessly from poetics to literary analysis to scientific data. The result of this mixture of approaches is a unique text that does not posit one single theory or conclusion, but rather meanders through the world of stone with a series of “what-ifs” in mind. The goal is not to offer a solution to today’s ecological crises or to argue a complete return to medieval thought, but rather to reimagine what human interaction with the world can look like when the lithic ceases to be defined by the human.

A variety of disciplines including philosophy, linguistics, architecture, ecology, and medieval studies inform this book, but Cohen does not assume the reader has a familiarity with any field. His language is academic as well as poetic, aimed primarily at other scholars like himself, but the book is accessible to a general audience. He defines technical terms as they come up, and contextualizes the medieval literature and philosophy that he employs. In order to give the reader a reference point, he grounds his argument in recognizable landmarks such as Stonehenge. Through this interdisciplinary approach and reliance on both familiar and obscure instances of lithic encounter, Cohen makes his argument for a reconceived relationship with stone in a way that engages scholars from across academia while also welcoming the everyday reader into the conversation.

Cohen asks, “What if our lexicon for stone is impoverished?” (51). This question is the essence of *Stone: An Ecology of the Inhuman*, the gap in current scholarship that this book aims to fill. Cohen concludes that modern understanding of stone is indeed lacking, but can be revitalized through a revival in medieval understandings of the lithic. Cohen’s adaptation of medieval thought presents a new ground from which to approach ecology, a new way to understand the world. *Stone* does not offer a definitive solution to modern ecological problems, but it does provide a place for future studies to embark, a place from which to begin reimagining a more sustainable world. A new way of existing in the world based on medieval ideas revived by Cohen opens the planet to a new future -- one that matches the duration of stone.



Book Review >>> Emily Constable

Ghostland

Author: Colin Dickey

Publisher: Viking, 2016

"What makes [a paranormal event] 'real,' at least in a sense, is the story, the tale that grounds the event," (Dickey 5).

Ghostland: An American History in Haunted Places opens with a note from author Colin Dickey establishing, in no uncertain terms, that the book is not "about the truth or falsity of any claims of ghosts," (xiii). Dickey has no designs to sway readers towards belief or skepticism. As the note goes on to explain, his purpose is to address the ways in which the narratives of hauntings showcase aspects of American history. This entails delving into how the living interact with the dead, their presence, and the places they once did (and may still) inhabit. A major way that the living interact with the dead is through the telling and retelling of ghost stories, lending space in the present to the people of the past. As noted in the epigram, any haunted locale worth its salt has a story or three explaining who or what compels the dead to stick around. *Ghostland* outlines the ghost stories tied to locations across the United States, treating them as "an alternative kind of history," (7). As histories, they are researched, corroborated, interrogated, and analyzed for their content and for what they mean to the people who tell them.

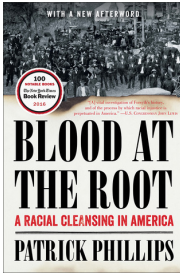
Dickey divides the text into four major sections: "The Unhomely," "After Hours," "Civic-Minded Spirits," and "Useless Memory." Each section is broken down into chapters first introducing the section's theme, then describing specific locations said to be haunted, usually by specific spirits. "The Unhomely" covers haunted houses and mansions, including the famed Winchester Mystery House. "After Hours" turns readers' attention to bars and brothels, restaurants and hotels. In "Civic-Minded Spirits," Dickey details ghosts in public establishments like parks, prisons, asylums, and of course, graveyards, before "Useless Memory" expands to cover entire haunted towns and cities. This segue from private to public showcases the ways in which individuals and communities interact with their own haunted spaces.

Interspersed with interviews and quotes from historians, psychics, family members of the deceased, paranormal investigators, and more, *Ghostland* documents the sensational nature of ghost stories, while seemingly attempting to avoid contributing to it. Lore springs up like a geyser around a good ghost story, but Dickey is conscious of the ramifications of fictionalizing the deaths of the recent dead, those still known by the living. Many establishments, neighborhoods, and entire towns make their livings (no pun intended) by capitalizing on local deaths. As this can involve adulterating the facts, Dickey does his piece to clear up the truth behind particularly fantastic claims.

All the best legends have their roots in the truth. While many ghost stories are about archetypes—violent loners, weeping mothers, young lovers, etc. that can be adapted and recycled all around the world—many, especially localized ghost stories like those featured in *Ghostland*, tell the stories of specific individuals or groups of people. Where possible, Dickey investigates the facts of the people and locations involved in each story. As with (and perhaps more so than) any other narrative, a ghost story can deviate from reality. However grounded in fact a story may be, it is told by people with their own motivations, conscious or otherwise. With stories told and retold over generations, the story shifts like the phrase in a game of telephone. A jealous family member may be added here, an age or ethnicity changed there, and the specifics of a gruesome murder invented or lost in sands of time. While this evolution is inevitable, Dickey calls attention to stories perhaps unnecessarily exaggerated. Certain ghost stories revolve around atrocities which by all rights should need no exaggeration “to raise the pity and sympathy of visitors,” like the racist brutalities Madame Lalaurie of New Orleans enacted upon her slaves (241). In cases like these, Dickey asks the reader, “Why were the actual crimes not enough?” (241).

Dickey highlights the ability of ghost stories to bring to light the plight of the wronged and marginalized, “foregrounding what might otherwise be ignored,” (7). Historical accounts can be used to enforce or defy social norms, with ghosts acting as stock characters in their own stories. The older the story, Dickey says, the further it is from recent memory and the more likely it is to “become [a monument] that must serve larger purposes,” (220). History is, after all, “written by the literate,” and ghosts “can easily be attached to the dominant narrative,” (115). By clouding and perverting the stories of the dead, tragedies are turned into lessons.

A ghost on its own could be written off as just a house settling or the wind in the trees; a ghost with a story serves a larger purpose. Ghost stories function as entertainment and as cautionary tales. They may serve as monuments to a past long gone or to memorialize those lost too soon. Readers will enjoy the breadth and variety of ghost stories as thrilling reads or as windows into histories true and imagined. Colin Dickey makes each narrative accessible and engaging to a general audience, no matter one’s stance on the issue of ghosts themselves. Whether or not ghosts truly wander the Earth, *Ghostland* invites readers from all realms of belief to pay their respects.



Book Review >>> Luke Botkins

Blood at the Root: A Racial Cleansing in America

Author: Patrick Phillips

Publisher: W.W. Norton & Company, 2017

Patrick Phillips' book, *Blood at the Root: A Racial Cleansing in America*, draws to light the history of racially motivated violence and expulsion in Forsyth County, Georgia. By following the story of two assaults in Forsyth in 1912, Phillips provides context for his main theme. He elaborates on the continued existence of such violent racism after the era of Civil Rights. The key to Phillips' understanding of racism and its continued existence is the revision of history, and the willful ignorance that makes that revision easier. Patrick Phillips uses Forsyth's history as evidence to support his view that action must be taken, it cannot be ignored into nonexistence.

Blood at the Root has an introduction that presents context to Phillips' writing. He has a personal connection to Forsyth; he and his family moved there prior to the Brotherhood March of 1987. The events he witnessed there lead him to eventually delve deeper into the history of the county and its violence. At first what seemed like any other small isolated community became a time capsule into the violent past. He recalls that, "...as I grew older, I realized that many people there lived as if the twentieth century never happened..." (Phillips XIV). His own experience serves as context for the rest of this narrative history. Using his own experience during the counter march of 1987 Phillips connects the reader with the events in a more approachable way. While this is a historical book, focused on a period for those not faint of heart, the reading is accessible. Phillips discusses his own surprise at Forsyth's past, anticipating the average reader's unawareness of such a disturbing series of events hidden for so long. His ignorance when first confronted with the atmosphere of hate allows the reader a bridge into the wealth of historical information presented.

The focus of that information is the growth of extreme violence in the wake of two alleged sexual assaults, one of which is fatal. The first eight chapters follow the development of the case, and the mob violence that circulated around it. Following the news of the assaults the white population of Forsyth quickly began to arm itself. They began threatening the suspects with lynching. Fears that permeated the county incited the violence; among the white population of Forsyth there was a belief that the small black population intended to enact revenge upon them for the slavery of the past and to assault the white women of the town. As Phillips emphasizes this violence and fear was not rare across the U.S. However, what followed the initial lynching and "legal" hanging is what makes Forsyth distinct.

Forsyth diverges from the rest of southern history during the total expulsion of the black population, an expulsion that lasts well into the 20th century. Phillips states that:

"The codes of racial segregation grew more rigid and oppressive throughout the South ...but no place was more committed to a complete racial

cleansing than Forsyth... enforcers of a 'whites only' rule that was extraordinary even by the standards of Jim Crow" (173).

To Phillips, the county of Forsyth is an example of something beyond the racism of most of the country. This makes it even more interesting that it was largely ignored for so long. In the aftermath of the initial purge of residents there was some resistance, from outside of the county and more reasonable residents of the county, but once this resistance faded the county was left isolated and forgotten (181).

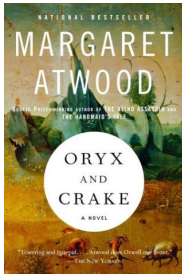
The themes of *Blood at the Root* can be summarized as the dangers of ignorance and fear as well as the importance of acting on the knowledge one has access to. As this book was influenced by his own experience in witnessing racially motivated violence and persecution the information surrounding those events is presented so that it moves the reader. This leads to the final chapter entitled, "Silence is Consent", which begins with a description of the Brotherhood March of 1987. This is the march that Phillips mentions in the introduction that had a profound impact on him and all those who watched. He recalls, "...children joining chants of 'White Power!' from atop their parents' shoulders;" (224), on television. Bringing to light recent events that echo the narrative of the 1914 expulsion, in 1987, has a profound effect. He successfully emphasizes that the racial issues are still alive and well even after the successes of the Civil Rights movement of the previous decades.

At the end of his final chapter Phillips ends on a bitter-sweet note. 21st century Forsyth has lost most of what connected it to its racist past. The region is now full of suburban developments and shops and even more significantly the population has experienced a growth in diversity. However, in the Epilogue Phillips details why that is not exactly a happy conclusion. In his own words;

"What you won't find is a single trace of 1912, or any acknowledgement of the racial cleansing that defined the county for most of the twentieth century. Instead, the timeless, placeless veneer of American suburbia has so completely covered over the past that not even the young black men and women... realize that Forsyth was 'whites only' just a few decades ago..." (241).

To Phillips the fact it is no longer visible is not a victory, it is a failure. Ignorance is a victory for hatred and violence. This is the key to Phillips' theme.

According to Phillips, injustice, fear, violence, and hatred cannot be eliminated by being paved over. The importance of this book is that it brings that prejudice and its effect back to the light, much like the response to the march of 1987 which prompted him to write in the first place. Overall *Blood at the Root* is an accessible and effective look at a violent aspect of America's past, one that must be continuously brought back to light if it is ever to be remedied.



Book Review >>> Riley Smith

Oryx and Crake

Author: Margaret Atwood

Publisher: Anchor Books, 2003

For me, 2017 began and ended with the powerful words of Margaret Atwood, starting with the riveting television adaptation of *The Handmaid's Tale*, dystopian fiction that felt disturbingly relevant, and ending with *Oryx and Crake*. Atwood is most famous for her works in dystopian fiction, stories which, rather than develop a perfect world, showcase the opposite, a world rife with problems, often in an effort to bring to the fore an issue the author sees within current, real life society. While *The Handmaid's Tale* deals with women's health and rights to their bodies, *Oryx and Crake* is a discussion of commercialism, capitalism, and the fallout of powerful corporations with no oversight.

Atwood uses twin storylines, one set in the past and one in the present, to develop an image of the society of the past, to show its glorious downfall, and then explore what becomes of the world. Every other chapter takes place in either the past or the present and flows chronologically. The novel begins in the present and is told from the perspective of a man who asks to be called Snowman. He believes he is the only survivor of Armageddon, when disease spread rapidly across the earth and wiped out humanity. Throughout his story line, he relives and remembers what life used to be like while he interacts with the people of the new world, known as "the Crakers," who survived the mass extinction. The story line of the past is told from the perspective of Jimmy, a young boy who comes of age in a time where corporations are using science and technology to push the boundaries of nature.

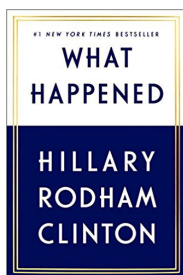
By seeing the world exclusively from Jimmy's eyes, the audience gets only parts of the whole story and are left to infer what the rest of the world is like. He is from a well-off family that works for OrganInc Farms, a company that uses pigs and gene splicing technology to grow organs which can be used in humans. This is a rather high paying job, so Jimmy lives almost his entire life in the CorpSeCorps Compounds, a community aggressively sealed off from the poor lands around them. In the Compounds, they have better access to what little remaining resources humans have left after ravaging the planet. In fact, most things Jimmy gets on a daily basis, like a bucket of ChickieNobs for dinner, are items that have been heavily processed and enhanced by science to create as many resources as possible. In the poor lands, the people have little to no money, little access to food of any kind other than beer, and viral illnesses wreck havoc on the inhabitants.

Medicine has also changed much in the future; almost no one within the Compounds gets infected anymore, due to the closed-in nature of the Compounds, and the quarantining of anyone who does fall sick. Diseases are much uglier, though, resulting in almost immediate and gory death for anyone who catches something. Just like everything else in the future, CorpSeCorps has nothing to stop them from trying to find a way to monetize illness

by allowing Jimmy's childhood best friend and actual genius, Crake, to develop a brand new viral illness in tandem with a cure for said sickness. This is the disease that leads to the end of modern society.

It does not become clear until the end of the novel that Snowman was formerly known as Jimmy and the story line from the past is made up of his own personal flashbacks, meaning the two story lines are actually one. Much of Snowman's story in the present timeline is his journey travelling to a former Compound to scavenge more resources for survival, while deeply reflecting about two characters from his former life: Crake, and a girl they both pined after named Oryx. Crake and Jimmy are very close during their teenage years, but as they grow older something like envy or anger turns their relationship sour, and to Jimmy it feels less friendly than it outwardly seems. Fascinated by most of his conversations with Oryx, he struggles to understand her unique perspective on life given her childhood as a sex slave. What bothers him most is that whenever he approaches the topic she merely brushes him off for asking too many questions. Snowman also worries much about the wellbeing of the Crakers, who have come to view him as an important figure, a being who knows much of the world and tells them many stories. Snowman fears becoming a god of their beliefs, as they were created to never establish an organized religion, but he has told so many stories over the years, of how they came to be, of what the ocean is, of how he came to know them, and so on.

Atwood creates a powerful story about the dangers of tampering with nature and letting corporations go completely unchecked in their power to abuse nature. The juxtaposition of the rich, technologically-advanced world of the past and the simple, more natural world of Snowman's present is jarring, showing a clear disconnect between humanity and nature. The story is reminiscent of the modern world and exacerbates common fears of corporations with unchecked power tampering with nature and inadvertently bringing about humanity's downfall. Throughout all of that, we follow the stories of Jimmy, Oryx, and Crake; we see them grow up together surrounded by this corrupt society. We see Crake use it to his advantage while Jimmy struggles to find true happiness when he has every material thing he could ever want. *Oryx and Crake* is a discussion of our complicated relationships with those around us, which never cease to be painfully human, even when the world around us becomes so technologically advanced that nature has seemingly been left behind.



Book Review >>> Raven Manygoats

What Happened

Author: Hillary Rodham Clinton

Publisher: Simon & Shuster, 2017

The 2016 presidential election was historic, divisive, and at times shocking. The election saw the first woman nominated by a major political party as a candidate for president, a heavily divided electorate, interference from a foreign government, and the victory of Donald Trump. By the end of it all, many Americans were left questioning the events and outcome of the election. The former Democratic nominee, Hillary Rodham Clinton sets out to tell her side of the story and explain why she thinks she lost the election in her book *What Happened*. Clinton ultimately takes responsibility for her loss, but places blame on other factors including fierce political partisanship, a desire for change, unfair treatment by the mainstream media, James Comey's letter, Russian interference, and the rise of fake news (391). But the strongest point of the book is Clinton's description of her life as a woman in politics and the role sexism played in the election.

One of the most powerful chapters of the book, "On Being a Woman in Politics" focuses on the challenges unique to women who are involved in politics and boldly calls out the sexism that was present in the 2016 presidential race. Clinton describes life for women in the public eye as a balancing act,

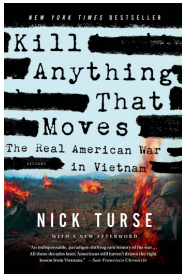
"If we're too tough, we're unlikeable. If we're too soft, we're not cut out for the big leagues. If we work too hard, we're neglecting our families. If we put family first, we're not serious about the work. If we have a career but no children, there's something wrong with us, and vice versa. If we want to compete for higher office, we're too ambitious" (119).

Women, in general, are held to a different standard than men and these notions are ingrained into American society and culture. This was evident with the success of Donald Trump despite his sexist language and actions. Sexism was also visible in the media with the constant questioning of Clinton's ambition, picking apart her appearance, and criticizing the way she spoke. During the two-year campaign, the amount of time Clinton spent on hair and makeup was 600 hours which adds up to 25 days (87). She writes, "The few times I've gone out in public without makeup, it's made the news. So I sigh and get back in that chair, and dream of a future in which women in the public eye don't need to wear makeup if they don't want to and no one cares either way" (88). I highly doubt that any male candidate has ever had to so strongly consider their appearance and spend as much time on it. Clinton, also did not feel free to put her emotions on display for fear of backlash. The emotion she had to keep most in check was anger or at least actions that could be perceived as anger. To prevent shouting at rallies, she enlisted the help of a linguist expert. "Men get to shout back to their heart's content but not women" (124). She also refrained from confronting Donald Trump at

one of the debates where he lurked behind her as she spoke. “Maybe I have overlearned the lesson of staying calm – biting my tongue, digging my fingernails into a clenched fist, smiling all the while, determined to present a composed face to the world” (137). Clinton felt too trapped by the standards held to women to act out as boldly as her opponent.

Clinton not only had to face the standards that befall women in the public eye but was the first woman to successfully confront the notion that only men can be presidents. The idea of women being actively involved in politics is still relatively new and there are only a few examples of women who have been able to climb to the higher ranks of our political system. “It’s men who represent us to the world and even to ourselves. That’s been the case for so long that it has infiltrated our deepest thoughts. I suspect that for many of us – more than we might think - it feels somehow off to picture a woman President sitting in the Oval Office or the Situation Room” (121). Clinton places partial blame on this notion which is prevalent throughout society, for the public’s general distrust of her (120). Clinton argues that the only way to move past these attitudes is for more women to run for and get elected to public office.

There have been critical responses to Clinton’s book. It is fair to disagree with Clinton’s reasoning for her loss, but it is unfair to criticize her for speaking out at all. Anyone remotely interested in the state of politics in our country should read *What Happened* and other accounts of the 2016 election from both sides of the political spectrum. Learning from the past is the only way we can have real discussions and confront the political and social issues that are impacting our democracy. Clinton offers a unique perspective on the 2016 election, not only for the fact that she was a candidate but because she has been in the public eye for decades and knows, perhaps more than anyone else, the challenges ambitious women face.



Book Review >>> Megan Schinner

Kill Anything That Moves: The Real American War in Vietnam

Author: Nick Turse

Publisher: Metropolitan, 2013

After World War Two, the American government was afraid of the spread of communism from the Soviet Union, which resulted in the policy of Containment. Containment required the U.S. to help countries by building them up and making them allies so that they wouldn't be tempted to become Communist nations. Unfortunately, America lost sight of its vision for Containment and ended up going to war with North Vietnam. The Vietnam War lasted from 1965 to 1973, but American troops were in Vietnam from 1955 to 1975. While in Vietnam, soldiers had to fight the North Vietnamese Army and the Vietcong—a guerilla army in South Vietnam that was pro-communism. The war was very unpopular in the United States and resulted in 58,220 American casualties. However, Vietnam suffered much more, with a casualty count of 3 million and the destruction of their country. The significant difference between the two casualty rates caused many Americans to wonder what happened in Vietnam, and what happened quickly became the biggest question about the war.

The Vietnamese casualty count became so high because it included several civilians, including women and children. This is because it was hard for United States soldiers to figure out who was part of the Vietcong and who was innocent. Americans often look at Vietnam as an unjust war, but their knowledge barely scratches the surface of what happened. In Nick Turse's book *Kill Anything That Moves: The Real American War in Vietnam*, it is discovered that the United States military partook in several missions that violated the Geneva Accords, which were created after the Holocaust. Turse's reason for spreading these facts is that he wanted U.S. citizens to understand what their military had done. He was able to answer the biggest question of the Vietnam War, so he did.

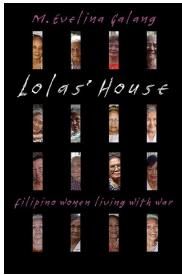
Once someone reads *Kill Anything That Moves* they'll realize that the reason behind the number of civilian casualties was American carelessness. American soldiers were not concerned about learning who was Vietcong and found it was easier to shoot first and ask questions later because of the amount of pressure they were under to find all the Vietcong. At one point Turse discusses what was known in the military as the "body count," which ensured that troops were killing the right amount of people over a period of time. Theoretically, the body count would ensure that eventually enough Vietnamese people were dying each day that it was impossible for the North Vietnamese Army to replace them. While this may sound like a logical strategy, it resulted in the deaths of thousands of innocent people. To ensure the body count was being met soldiers were told that "there was nothing to be left alive or unburned, as far as the children go, let our conscience be our guide" (26). They were also given vacations to the beach and better conditions if they met their body count. Decisions and orders like this showed just how little American officials cared about the citizens of

Vietnam, and about their own soldiers. U.S. soldiers also discussed that when they returned home they were basically sworn to secrecy about what was happening because the government would “like to sweep the whole thing under the rug” (228). This ensured that the government looked its best, instead of doing what was best.

Along with the instructions soldiers were given from those in charge, *Kill Anything That Moves* looks into what those orders caused. Starting with details from the My Lai massacre in 1968, readers are immediately shown just how horribly Americans acted while away. Throughout the novel readers are given extreme detail of the atrocities that were committed in the twenty years American troops were in Vietnam, some of which include gang rapes, several massacres, torture, and eventually the cover-up of what happened in Vietnam. All the details Turse shares come straight from those involved, which helps the reader realize that even though his work sounds like fiction, these stories aren’t made up. His frequent use of detail and multiple accounts of the events almost make it seem that the reader is in Vietnam watching all this occur. It is especially shocking when readers fully comprehend that Turse was sharing details from several similar events, not the same events from different points of view.

With all the gruesome details, *Kill Anything That Moves* becomes a difficult read. At times it is hard to process how this could have occurred. Even through Turse’s explanation, it’s hard to believe that even with the pressure Americans were under, that people could still find the ability to harm civilians and their children. Despite this, *Kill Anything That Moves* still covers important topics that will make Americans question what they know about their military and government. *Kill Anything That Moves* will cause people to wonder what the United States military has done in past wars, and what it is doing now. After reading, Americans will wonder what else their government is hiding from them, because Turse shows that the U.S. government has hiding things from its people down to a system. This book has the potential to bring about major discussions and possible change to the way Americans see military use. Even though it could be a long and difficult read, *Kill Anything That Moves* should be read by everyone.

By showing Americans what actually happened in Vietnam, Nick Turse has the potential to bring change to America. His use of detail throughout his work is impressive and should be read by all so that America can accept the atrocities of Vietnam and work as a nation to be better in the future.



Book Review >>> Soon Wai Yee

Lolas' House: Filipino Women Living with War

Author: M. Evelina Galang

Publisher: Curbstone Books/Northwestern University Press,
2017

"Where is our justice? Where is our apology? How long must we wait?"

– Lola Catalina Lorenzo

"Every war is a war on women."

– M. Evelina Galang

Lolas' House: Filipino Women Living with War begins with a description of Navotas' city scenes, as observed by Galang and her entourage when they arrived in Navotas, a city north of Metro Manila in the Philippines. Galang and her entourage are in the Philippines to continue her work and research on the subject of "comfort women." "Comfort women" is a euphemism translated from the Japanese *ianfu*, a term for prostitute. This translation does not reflect the state of the women and girls accurately, because prostitute bears the meaning of sexual labor in exchange for something of value. In the situation of the "comfort women," they were abducted and coerced into sexual slavery. Their dignity and autonomy were robbed from them.

Galang's lighthearted description of Navotas seeks to ease us into the heavy content of *Lolas' House*. In this short pre-introductory segment, Galang also introduced us to the organization, Liga ng mga Lolang Pilipina (translated as League of Philippine Grandmothers), a.k.a. LILA Pilipina. LILA Pilipina is an organization that advocates for justice for all survivors of wartime sexual violence. LILA Pilipina played a vital role in connecting Galang to the survivors of Japanese military sexual slavery. LILA Pilipina is located in Navotas and is the organization that supported Galang in her research on the subject of "comfort women." *Lolas' House* is a tiny cottage situated in Quezon City, Manila. This was where Galang first got to know the lolas (translated as grannies from Tagalog), and where she recorded their interviews and testimonies. *Lolas' House* is a safe space and shelter for the lolas to organize and support each other through their fight for justice. The stigma of being a sexual violence survivor runs high in Philippines. LILA Pilipina seeks justice for survivors, and *Lolas' House* functions as a safe space and shelter for the lolas, especially for some of the survivors who were ignored by their families because they believed that the lolas had volunteered themselves to the Japanese and did not fight the Japanese's advances. Instead of receiving any empathy, the survivors were seen as traitors who betrayed their countrymen for personal gain. Thus, *Lolas' House: Filipino Women Living with War* seeks to provide a voice to the survivors, to tell their stories and war testimonies from their perspectives, and to seek redress from the Japanese government. Galang's book joins many other authors and activists to advocate for justice, a

formal apology and acknowledgement from the Japanese government on the sexual violence inflicted on girls and women during the war. They also called for the Japanese government to include this subject in Japanese educational materials.

The sixteen lolas interviewed for this book were between the ages of twelve to twenty-eight when they were abducted by the Japanese Imperial Army. In each of their testimonies, they began by describing the fateful day they were abducted. Almost all of them could still remember what they were doing when they were abducted by the Japanese. Even in the comfort of their homes, some of them had to witness their parents' torture and rape, others had to contemplate never seeing their families again, and one of them had to witness her young siblings bayoneted by the Japanese like kebab meat. The atrocities inflicted upon their souls and bodies were relived each time they shared their testimonies with Galang. Sharing their testimonies provided the lolas with a voice and an outlet to heal decades-old wounds. Striving to stay true to each of the testimonies provided, Galang chose not to translate certain sentences and expressions that do not translate well in English. For us to understand these sentences, we have to derive the meaning from the context of the lolas' testimony. Their testimonies are raw and intense, which asks readers to dig deep within ourselves for an answer on how anyone could be so cruel to another person. As Galang recounted in the book, even though she was just an interviewer listening and recording the testimonies, the interviews and testimonies were emotionally harsh to bear at times. Galang broke down a couple of times as she imagined herself in their shoes.

Some of the lolas brought Galang to the spots where they were abducted, reenacted the scenario of how they were captured, and then recounted what was done to them at the garrisons. The lolas' memories of those events were entrenched in their minds; it seemed like time stood still. It was an intense and painful journey for the lolas to go through, but they pressed ahead because they believed that if people knew and heard about the atrocities inflicted upon innocent girls and women during war, people would prevent such tragedies from ever happening again.

Take Lola Claveria's testimony for example. She was barely twelve when she was abducted. As she recounted that fateful day, she felt as if she had been tortured over and over. It did not seem like five decades had passed. All of the violence inflicted on the survivors has lifelong consequences. The sexual violence inflicted on Lola Claveria's young body damaged her so terribly that no amount of money could nurse her back. As a survivor, she had to deal with ongoing stigma, health issues, and trauma. All of this suffering could not be undone or made less painful.

The Japanese Prime Minister Abe Shinzo once said in an interview, "there is no evidence to prove there was coercion [of comfort women]" (237). Scholars who research World War Two and the subject of "comfort women" have protested against Japan's continual denial. Galang is no exception, as she states this "is a book of protest" (261). She encourages us to support the lolas and fight with them for justice and reparations. *Lolas' House* is an informative read for those who are keen to learn more about war, its effect and consequences. It provides the lolas with an opportunity to finally speak against the suffering they have buried for more than five decades.



Book Review >>> Hannah Schneider

You Play the Girl: On Playboy Bunnies, Stepford Wives, Train Wrecks, & Other Mixed Messages

Author: Carina Chocano

Publisher: Houghton Mifflin Harcourt, 2017

"The girl is always burdened with impossible standards. She is made to pay for the loss of innocence with more loss—of love, respect, protection" (59).

From physical, intellectual, and sexual standards to gender roles and relational expectations, Carina Chocano inspects the ways in which our society ungraciously defines and broadcasts what it means to be a woman. With experience writing for *New York Times Magazine*, *GOOD Magazine*, *California Sunday Magazine*, *Elle*, *Vogue*, *New York*, *Entertainment Weekly*, *Salon*, and *Wired*, Chocano is well-versed in scrutinizing the role that media plays in society. Through anecdotal content; in depth analysis of popular movies, TV shows, magazines, and other media; and expert research and outside commentary, Chocano's essays in *You Play the Girl* urge readers to think about the hidden and overt messages that women absorb every day. These messages are distorted, impossible to achieve, and aimed at diminishing the extraordinary intellect and talents that women have to offer. Each essay is emotionally written with a powerful ability to appeal to readers' sense of injustice. The result is a population of readers equipped to reflect critically on what they're being charged to believe. *You Play the Girl* is appropriate for any audience with an open mind and a willingness to take note.

Chocano wastes no time delving into the topic of women and marriage in her second essay, "Can This Marriage Be Saved?" Within the essay, she attempts to explain the paradox that marriage has become in modern society. One of the fundamental questions Chocano poses is the notion of marriage itself. "The trouble was that I wanted to get married, just not in the traditional sense. I wanted to get married in the sense that I wanted to enter into an ever-deepening, ever-evolving conversation with another; with a person who saw me for everything I was" (26). Yet the reality (or at least the production of reality for mass consumption) was far different. In the ideal "marriage," which was widely broadcasted in popular media as the only acceptable form of marriage, a woman did not have the option to stand as her own entity. The notion of equality in a marriage was replaced with the presence of a power structure in which the husband typically surpassed the wife. This uneven power structure was typically reinforced in society, especially through print like "Can This Marriage be Saved?" a marriage advice column which ran from 1953 to 2014 in *Ladies' Home Journal*. As Chocano writes, "...it was one of the most popular columns of all time...created by the eugenicist named Paul Popenoe, founder of an organization called the American Institute of Family Relations (AIFR)" (39). The problem was what the column "told" women

to do, whether directly or through the unrelenting stream of unspoken gender roles that it so faithfully obeyed. Essentially, it was the wife's job to keep the marriage together, to stay quiet, to submit to her husband's wishes (because, clearly, they were far superior to anything a woman could ever wish for). These messages, multiplied on a large scale, sent a clear message: "With their infinite tips and advice on how to be a girl, women's magazines conditioned girls and women to be subservient and insecure" (41).

Chocano revives the discussion with two hit sitcoms of the 1960s and 70s: *Bewitched* and *I Dream of Jeannie*. In a similar fashion to magazines, Chocano explains how television "...was predicated on the same idea on which getting married and living happily ever after were predicated: on nothing changing, on an eternal, reassuring return to the status quo, on the heroine's circular journey to nowhere" (46). She briefly examines the structure of each show, noting the comedic effect that relied almost entirely on the clumsy whims of women and their attempts to redeem themselves in the eyes of their male counterparts. In the end, everything always worked out. The husband could move on, no longer embarrassed or upset by the actions of the heroine. The females were content to be exactly where they started. However, there was a complete lack of representation of women with their own identities and development. It conveyed to any woman who had a sense of self, goals, and desires beyond the scope of those that the media upheld, that she was, at the very least, undesirable.

At this point, readers might wonder how far the application goes. Is it fair to claim that these expectations for women presented in the media bleed over into reality? Unsurprisingly, Chocano argues that yes, these implications have real life effects. In her essay titled, "Big Mouth Strikes Again," she argues that the message for women to be "seen and not heard" is a reality. Americans live in a society that claims to protect freedom of speech, yet, "Even when it's not expressly denied, the freedom to exercise it isn't evenly distributed, or appreciated, or forgiven. It has always taken courage for women to speak up for themselves" (Chocano 158). When women do speak up, their words are devalued and at times, their character is called into question. Chocano cites an example to illustrate this point. In 2007, actress Katherine Heigl opened up about the film *Knocked Up*, in which she played the leading lady. "Heigl agreed that the movie felt 'a little sexist' and that it painted 'the women as shrews, as humorless and uptight,' and the men as 'lovable, goofy, fun-loving guys,'" (Chocano 159). The backlash Heigl received from her male co-stars and the media was prolonged and extreme. The reaction was so harsh that it was enough to damage her career for a time. She gained a reputation as an ungrateful woman because, "Her comments were considered bitchy and traitorous" (160). It is true that freedom of speech does not protect against criticism and Chocano is not promoting that it should. The problem she argues against is the inequality of the backlash that Heigl received in comparison to male actors' criticisms of their productions. After all, "Nobody was scandalized when George Clooney called *Batman and Robin* 'a difficult film to be good in'" (160).

Chocano's work is riveting not because she offers up new ideas, but because she offers them up in a new way: applying fresh commentary and emotional claims that any person may relate to. With each essay readers are prompted to think about what messages they are exposed to and how the impacts of these messages play out. Chocano's writing is unique as she not only exposes expectations but challenges them with convincing arguments. In the end, it is impossible to walk away from *You Play the Girl* uninspired.

